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WIZARD

No 19

THE GUIDE TO COM

EXCLUSIVE:
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A Letter From Our PUBLISHER

Gareb S. Shamus; The X-Traitor is caught at last.

You know, when Wittman did the Venom cover for *Wizard* #9, he knocked our socks off with his rendition of the big guy, and when that book hit the stands, people went berserk. Here was possibly the coolest Venom ever to grace the printed page, and it was drawn by a guy that nobody had ever heard of. Needless to say, everyone wanted to find out more about this mystery artist, but he disappeared just as quickly and quietly as he appeared, much to the disappointment of the fans. Wittman returned nine months later, when he again gave us a Venom cover, but this time he had Spidey and Carnage tag along to add to the fun. As you would expect, the fans went nuts. Then this cover, which, by the way, has to have the coolest looking Sabretooth I've ever seen, came in and I flipped. For those of you who are dying to know, Wittman is really Bart Sears, and now that Bart has gone freelance, he won't be using a pen name anymore, and we'll see a lot more of this industry's most underrated artist. Go kick some butt, Bart!

Before you go any further into the mag, let me take two seconds out and tell you what happened to two features that were planned for this issue. The first is the interview with John Ostrander and Jerry Ordway, which has been bumped to next issue. The talk with the ex-X-artists will appear next issue, with the Liefeld interview being bumped to #21. I (along with the entire staff here at Wizard) apologize for any confusion or disappointment that these delays may cause.

Un Grande Formaggio,

'93

Gareb S. Shamus

WIZARD

Volume 1
Number 19
March 1993

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Wolverine™ & © 1993 Marvel Entertainment Group.

Death's Head II and Tuck™ & © 1993 Marvel Entertainment Group.

COVER HUNT

Big plans are in store for Wolverine in '93, so check out our interview with Logan's artist Mark Texeira and writer Larry Hama on page 56!

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SEE PAGE 98!

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THE ED.

I Resolve in 1993...

Well, with New Year's just past, there's an old tradition to make resolutions for the coming year, promises to yourself to do things differently and better. I decided this was my chance to suggest some resolutions for folks in the comic-book business.

For Artists Who Want to be Writers:
Read! Read something other than comic books—newspapers, magazines, novels, short stories, plays. Why? Because the industry needs influences from outside itself before intellectual incest turns it into a self-parody...if it isn't there already.

For Writers Who Resent the Artists Who Have Become Writers:
Look back at your own work to see why those folks might prefer to write their own stuff. Are you just hacking it out, repeating themes from past successes? Are you relying on the artist to do all the work, figuring writing "fight scene" in your plot is all you need to do? If so, can you blame them for thinking they don't need you?

For Publishers:
Don't take the easy road. If a name creator comes to you with a project that seems out of the mainstream, take a chance on it; if a talented unknown comes to you with a mainstream kind of project, take a chance on it; for that matter, if a talented unknown comes to you with a project that seems out of the mainstream, take a chance on it.

For Retailers:
Don't take the easy road. If a publisher offers a name creator on a project that seems out of the mainstream, take a chance on it; if a publisher offers a talented unknown on a mainstream kind of project, take a chance on it; for that matter, if a publisher offers a talented unknown on a project that seems out of the mainstream, take a chance on it.

For Comics Readers:
(This is going to seem familiar by now.) If a publisher offers a name creator on a project that seems out of the mainstream, take a chance on it; if a publisher offers a talented unknown on a mainstream kind of project, take a chance on it; for that matter, if a publisher offers a talented unknown on a project that seems out of the mainstream, take a chance on it.

For Publishers' Promotion Departments:
Try promoting a project based on its content or its creators— not on the multiple covers, or chromium covers, or platinum covers, or trading cards, or posters, or whatever the next gimmick down the line might be. Stop trying to sell two copies of everything to the customers in the comics shops; instead try expanding the market for comics...so you can sell twice as many comics to twice as many people.

For Myself:
Take more time to look at the titles you're not currently following—including the long-time favorites that you've been neglecting lately because they seem so familiar. Maybe there was a reason you enjoyed them so much as a kid...and maybe that reason is still alive.

Happy New Year!

Pat O'Neill

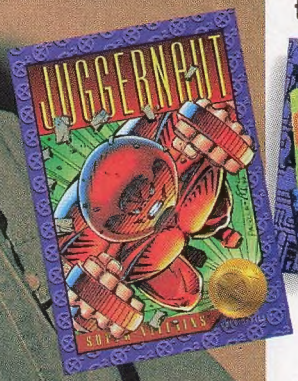
Patrick Daniel O'Neill

SHAMUS' PANCAKE HOUSE

it's a good bet

the kid's FAVORITE mutants AIN'T TURTLES.

The only way to get your hands on some real mutants is with Marvel Comics' X-Men Series II Trading Cards. This 100-card sequel to last year's kickin' series boasts all-new artwork for all your favorite mutants. And there are even three new



kinds of totally def bonus cards. But you'll only find them in the X-Men Series II Trading Cards. So get some for yourself. And save the turtles for your soup.

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X-MEN™ SERIES II TRADING CARDS

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Huge misshapen turtles killed by cops. "They were abominations" say onlookers.

© Mirage

Devil cow takes over Manhattan. "I'm moooving in" says evil bovine.

Photo: Al Ortega

Superman sighted at local seven-eleven. "He's alive!" says local housewife.

© DC Comics

Wizard News

Since 1990

Wizard #19 March 1993

Shamus Newspapers

"Kiss"ing Image

Revolutionary Comics has been given another exclusive on the band Kiss. The group has granted Revolutionary the opportunity to interview the band, in order to gather information for their upcoming limited series based on the band's early years. The series, entitled *Kiss Pre-History*, is poised to outdo Marvel's earlier attempt at revealing the myths behind the band. Kiss and Revolutionary are obviously on good terms—some in the band have been seen wearing Revolutionary's Hard Rock Comics T-shirts in their videos and on their concert programs.

Also from Revolutionary: *The Birth of Image Comics*, an expose' dealing with the creation of one of the most well-known "independent" comic publishers ever. The book deals with the life of Image before it became the little giant it is today. The cover depicts Rob Liefeld, Todd McFarlane and Jim Lee toppling a house of cards with various Marvel well-knowns running for their "lives"!

Revolutionary Comics documents a comics revolution

Toy Flash

by Brian Cunningham

Have I got news for you toy fans! At the very last second of this issue's printing, I caught wind of a rumor from a pretty reliable source about some of the new 1993 X-Men and X-Force action figures. Included are the remaining members of the Six Pack, Cannonball, Kruel and several re-designs of some old favorites. Check out my Toying Around column in the coming months for further scoops dealing with all the new Toybiz figure designs.

Dinosaurs in Malibu.

Malibu Comics has announced the return of Dinosaurs For Hire. Along with the original three dinosaurs— Reese, a stegosaurus gun nut; Archie, a tyrannosaurus with an attitude (and why not?); and Lorenzo, a snobbish triceratops—there will be plenty of new heavies. Take for instance, a pink pteradon with a two-foot beak named Cyrano (the pteradon, not the beak). There will also be some new villains, Revenue, Dollar and Poacher, all trying to render the dinosaurs extinct. Again.

Camerica in America.

Camerica, the Canadian video game cartridge and

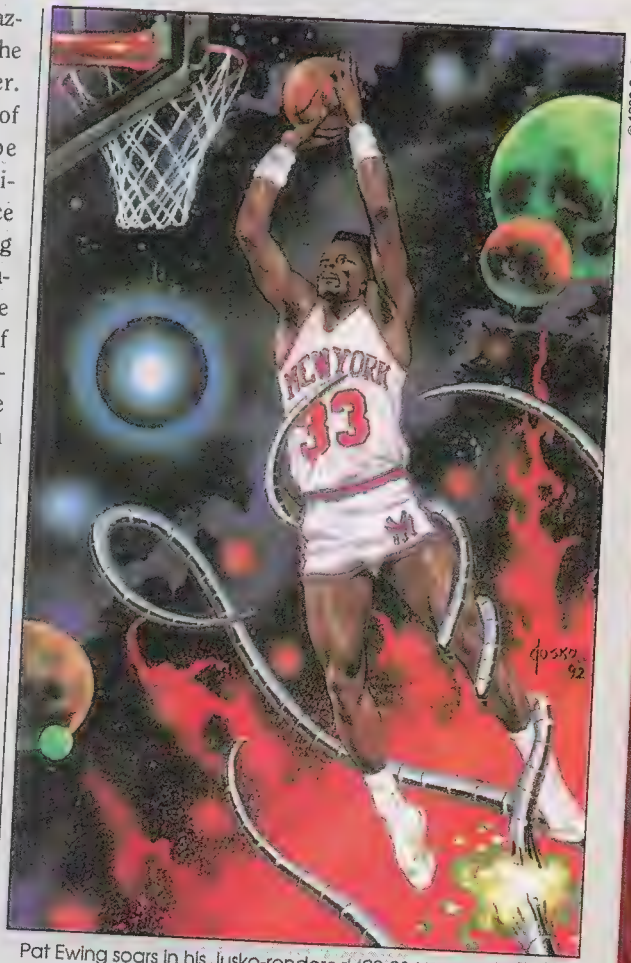
component manufacturer, has announced a new product called the Aladdin System for the NES. The Aladdin System is a two-piece video game cartridge system, consisting of the Aladdin enhancer and the third party cartridges made specifically for the system. Games manufactured to be used with the Aladdin system contain a smaller amount of program, giving programmers more room to work with and yielding greater quality, since commands normally duplicated on the cartridges will now be contained inside the enhancer. This will allow developers to produce a lower-cost game cartridge that should appeal to just about everyone. Projected cartridge costs will be $19.95, which is a comparable 60% savings to $49.95 for standard games. Now moms and dads have no excuses! Hurray!

Comicfest in October '93.

Boasting the largest comic and collectibles show ever in the United States, the four-day Comicfest '93 is expected to bring in more than 800 dealers and 150 industry sponsors. Slated to begin October 8th and run through the 11th, the convention will be preceded by a two-day trade show called Comicfest '93 Expo, for the dealers and retailers to interact with each other without the general public being involved. These amazing events will be held at the Philadelphia Civic Center. Along with a boat load of comics, there will be exhibits, events and activities geared toward science fiction, animation, trading card, and video game enthusiasts. Already planned are an art show, auctioning of original comic and animation art, and video game competitions! Better sign up now—expected attendance is in the 70,000 range! In a word, wow!

True Crime II

After the tremendous success enjoyed by True Crime trading cards from Eclipse, True Crime II is set to debut. This set includes 110 new G-Men, gangsters, mass murderers and serial killers. The three categories are: Guns And Gangsters, featuring figures in crime from the end of prohibition to the Kefauver Committee investigation of the 1950s; Serial Killers And Mass Murderers, with plenty o' nutsos for those who just can't get enough; and a new subset called Strange Crime Stories. This new set features such neat things as a card featuring Luigi Longhi, who shampooed a woman to death (did he make a clean getaway?), and Randy Mock, who tried to kill his ex-fiancée by flying his airplane into her house (did they say tried?!). So if you need another dose of wholesomeness, here ya go.



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Pat Ewing soars in his Jusko-rendered '92-93 NBA Hoops card.

Jusko a shrimp? Tell him that!

Joe Jusko, after completing the artwork for his specially numbered card for SkyBox's second series of 1992-93 *NBA Hoops* basketball cards, presented the original to a pleased Patrick Ewing. And don't forget to check out the new DC Cosmic Teams trading cards, also from SkyBox. Included are teams such as Justice League of America, Justice League Europe and World of Magic, with Sandman, Death and others, plus many super-villains such as Phobia and the infamous Doomsday. For those of you who noticed, a special DC Cosmic Teams card featuring the new Legionnaire Dragonmage is available only through *Wizard* in #19! Dragonmage made his first appearance in *Legion Of Super-Heroes* #33, but we like this one too.

Batman Dies

Due to the overwhelming success of the Death of Superman storyline, rumor has it that Batman, is slated for an untimely demise sometime in '93 or '94.

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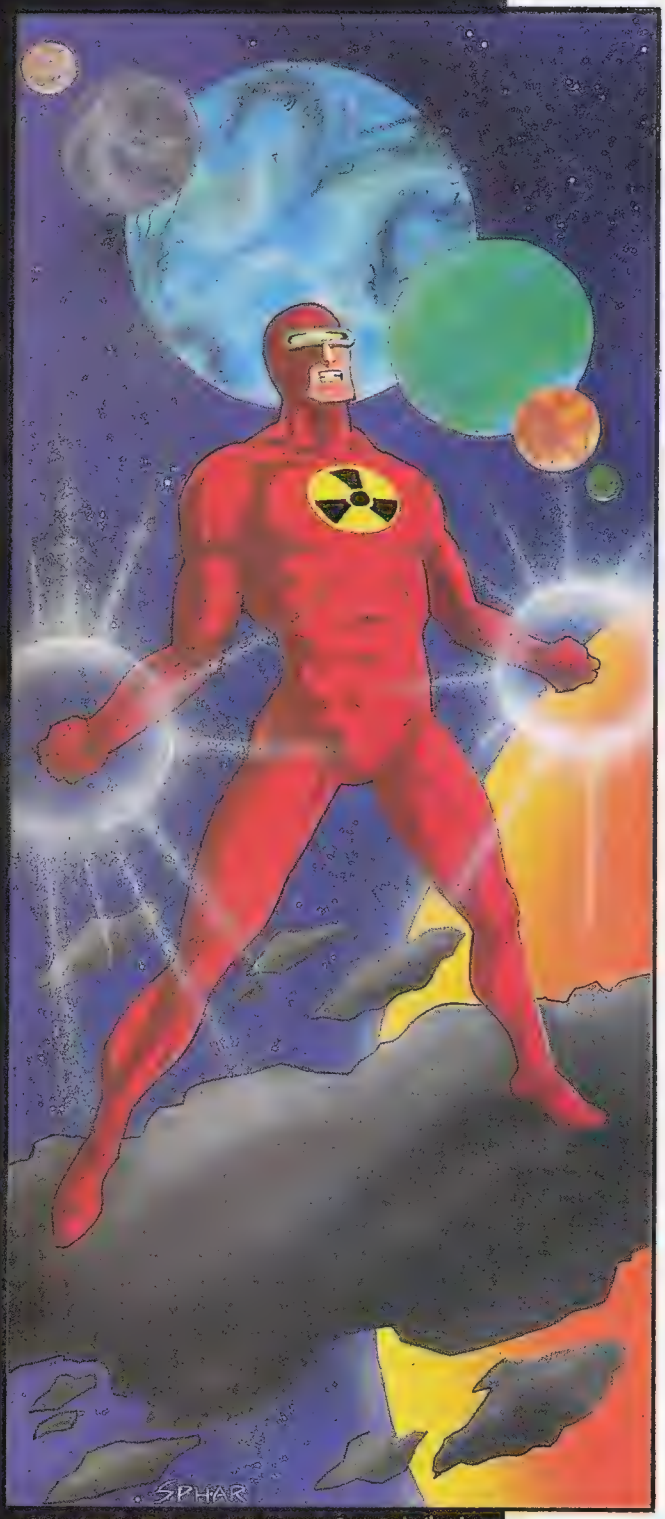
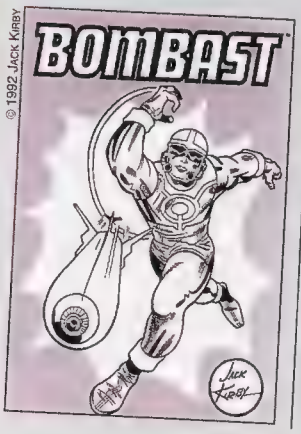


Solar, Man of the Atom © 1993 Voyager Communication Inc. & Western Publishing Co. Inc. & TM Western Publishing Co. Inc.

Toppsy Kirby!

Topps Comics announced they have signed a long-term agreement with legendary comics artist Jack Kirby. As many well know, Kirby was a major creative force behind many of those characters who are household names nowadays. He's granted Topps exclusive rights to his plethora of unused characters, concepts, and stories which he created over the decades but never published. The amount of material is so vast, Topps figures it could be years before it all sees print. Some of the best known creators from the 1960s will be recruited for this incredible undertaking—names like Roy Thomas, Steve Ditko, Don Heck, Gary Friedrich, Dick Ayers, John Severin, Gerry Conway, and more. Four new titles, based on two separate concepts (superheroes and supernatural adventures), will be launched. *The Secret City Saga*, the superhero portion, will be preceded by three one-shot titles: *Bombast*, *Night Glider*, and *Captain Glory*. The three are members of a dead race who were awakened from suspended animation to save mankind. (I did say "new" didn't I?) After these three titles the series begins. For the supernatural portion, there is *Satan's Six*, a misfit group from different periods in the past, stuck in limbo, who want to make Hell their home. Smart bunch. They set out to do evil, but often accomplish just the opposite. The cover of *Satan's Six* #1 will be by Jack Kirby and Todd McFarlane! What a matchup!

Can Kirby rekindle the magic that made him king?



Cold Blooded

Cold Blooded, a new vampiric tale from Northstar Comics, will be written by Rafael Nieves (writer of Marvel's *Hellstorm*), and drawn by newcomer Kyle Hotz. The book's main character, Tom Coker, is a simple loner, who meets up with Jerome T. Walsh. Together they form a symbiotic friendship, which is fortunate, for Alejandro de la Pena is a mysterious rancher(/vampire maybe?) who also has some evil plans up his sleeve for these two. The book is a departure from the usual European gothic tales. It is set in 20th century America. Aren't we lucky! This is the first time a writer has a book from an independent and a major company debuting in the same week, so go and sink your teeth into it. (Well...what did you expect?)

Wizard endorses safe comic collecting

Progard Enterprises Inc., in association with Wizard Press, has announced an all-new line of comic collecting supplies the likes of which have never before been seen on the comics market. The first wave of supplies are set to include a three-ring collector binder (along with special pre-punched pages) to store your comics safely as well as make your collection easily accessed for instant showing-off sessions to your friends.

Also set to debut will be two comic storage bags, a virgin polypropylene 2 mil bag (dubbed the "Proskin"), a more durable comic protector similar to Mylar, thicker backing boards known as "Bones" and, to round it all out, plastic comic dividers to keep your collection in a semblance of order. When asked what other products to expect in the future from Proguard Enterprises Inc., co-developer Gareb S. Shamus said "shut up and leave me alone." More news as it develops.

GenCon Game Fair in August '93

One of the world's biggest game fairs is coming to MECCA in Milwaukee for a full four days of continuous gaming—an incredible amount of gaming formats like computer, military, role-playing, strategy, video, arcade, Play By Mail, board games—over 1000 events! Also featured are miniatures, a $1 million dollar art show, new sci-fi/fantasy/horror movie releases, celebrities, costume contest, game auction, 200 booth exhibit hall, tournaments, and prizes! Whew! This mega-event is scheduled for August 19-22, 1993.

The Maxx #1/2 is a *Wizard* exclusive, coming soon!

The Maxx gets halved!

...and *Wizard*'s got 'im. Superstar Sam Kieth will produce an all new Maxx comic which details never-before-revealed secrets dealing with the Maxx's true origins, who (or what) he really is, and fill us in a little more on what the hell's going on in this storyline. The comic will also contain an interview and bio of the artist, a Sam Kieth sketchbook (containing early Maxx designs) and a fan forum where Kieth will personally respond to questions and comments sent in by the fans. The comic, entitled *Maxx* #1/2 (which comes complete with foil-stamped cover), will not be available on newsstands or comic specialty shops, but will be an exclusive offer to the readers of *Wizard*. Full details and how to go about ordering this historic issue will be revealed in the pages of *Wizard* #21.

Spectre Endures

Spectre Comics, the fledgling Miami-based comic company that was nearly wiped out when Hurricane Andrew ravaged southern Florida, has announced that several of their titles (which include *Lycanthrope, Nite & Day* and *Modern Warriors*) will begin shipping in the month of February. If you have any difficulties locating copies of any of these titles, or if you desire additional information regarding Spectre Comics, contact Rolando N. Matos at Spectre Comics, Hammock Town Center, 10201 Hammocks Blvd. #151B, Miami, Florida 33196.

Soft foam balls up to thirty feet!

Malibu Comics has licensed The Protectors to TCA (Toy Corporation of America), who have burst onto the scene with the Protectors' Mega-Pump Gun. The gun shoots soft foam balls up to thirty feet! The gun also comes with a Protectors' game target. Also available are a Crossbow, Sling Shot and Wrist Launcher, all adding to the merging of comics and mainstream toys (similar to what action figures and videogames have helped to do). This all brings the tremendous appeal of comics to a broader range of people, who you can then shoot with your Protectors' Mega-Pump! What freedom!

Now, you too can own a big gun!

Valiant Gets a Nosebleed

Valiant, publisher of such popular titles as *Bloodshot* and the *Eternal Warrior*, has signed the Upper Deck card company into producing a line of cards depicting their characters. Expect the set to hit stores early to mid summer, and for the quality of these collectibles to be second to none. For more news on this as it develops, keep an eye on the Wizard of Cards section in the coming months. ☆

Spectre Comics promises to rise from the grave...

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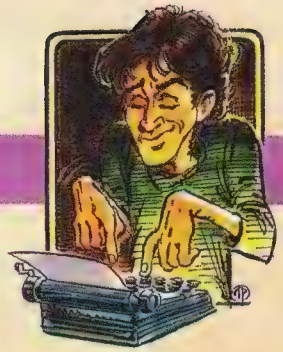
PALMER'S PICKS



While many alternative comic artists consider superheroes to be a creative dead-end, Rick Veitch has committed himself to investigating some of the more disturbing aspects of the genre in his *King Hell Heroica*. Most believe the notion of costumed superheroes or kid sidekicks to be farcical or senseless, but Veitch sees them as both entertaining and worthy of a credible examination. With the recently completed graphic novel, *Bratpack*, and the work-in-progress, *The Maximortal*, Veitch has shown that he can bring life and vitality to what is not usually thought to be a deep subject.

Rick Veitch got his start in the underground comix movement of the late 1960s and early '70s. His first comic was *Two-Fisted Zombies* in 1973, written by his brother, Tom. After the comic was published, Veitch enrolled in the Joe Kubert School to improve on his artwork. He, along with others like Steve Bissette and John Totleben, was part of the first class to graduate from the school. After graduation, Veitch created various short stories for several publishers before landing a spot on Marvel's anthology title, *Epic Illustrated*. His first strip for the comic was "Abraxas and the Earthman," a graphic novel that displayed Veitch's mastery of color airbrush art.

Epic helped Veitch to advance and make a name for himself by publishing *Heartburst*, a graphic novel, and *The One*, a limited series, both in full color. *Heartburst* featured some beautiful full-painted art, and *The One* was a revisionist superhero story, but both went almost unnoticed. However, *The One* was critically well received, mostly for its revisionist superhero storyline which predates other revisionist tales like Frank Miller's *The Dark Knight Returns*, and Alan Moore and Dave Gibbons' *Watchmen*. Only after these more popular comics appeared did people begin to realize that Veitch had crafted a fresh approach to superheroes set against the backdrop of a world transformed by nuclear Armageddon.

Rick Veitch has committed himself to investigating the more disturbing aspects of superhero comics

After creating *The One*, Veitch went on to illustrate several issues of *Swamp Thing*, eventually taking over the writing of the comic after the departure of Alan Moore. Veitch created an intricate story of the birth of Swamp Thing's successor as Earth's plant elemental. Part of the plot involved having Swamp Thing stuck traveling backwards in the timestream. At one point in the story, Swamp Thing would encounter various characters in the DC universe in different periods of history, such as Sgt. Rock during World War II, and Enemy Ace during World War I. However, Veitch ran into problems when he wrote a story that had Swamp Thing traveling back to the Crucifixion in issue #88. Swamp Thing was to observe the events leading up to the actual Crucifixion, which Veitch made sure was true to the Bible. The only noticeable difference was the inclusion of certain DC characters like the Golden Gladiator and the Demon. These insertions were in keeping with other speculative fiction stories about the Bible, like *Ben-Hur* or *The Robe*, but DC's editor-in-chief, Jeanette Kahn, found the comic to be unsuitable for publication. Refusing to alter the story, Veitch left the title in protest. Jamie Delano and Neil Gaiman were to replace Veitch after he was scheduled to leave with issue #92, but they also backed down. With its rejection of the comic, DC brought a premature end to Veitch's carefully woven story, frustrating many of its readers.

Fed-up with the practices of the mainstream companies, Veitch formed his own self-publishing imprint, King Hell Press. His first venture was a black-and-white compilation of *The One*. He reformatted and added to some of the artwork, and even designed a new cover to compliment the pop art covers of the original series. Veitch's next project was the creation of a King Hell universe, where he could explore some of the

ARTWORK FROM THE MAXIMORTAL #1
™ & © 1991 RICK VEITCH.

darker facets of superheroes. He envisioned the universe not as a group of comics bogged down in continuity, but as a series of interconnected graphic novels called *The King Hell Heroica*.

The first of these graphic novels was *Bratpack*, which was serialized in five black and white comics. Veitch used the story to take another look at costumed sidekicks and show how absurd they really are. He portrayed them as violent, racist, abused junkies with little or no morals. Veitch demonstrated that the sidekicks' mentors were responsible for these qualities, since all they were concerned with was making money off of merchandising the Bratpack. The freedom of self-publishing kept Veitch from being held back, so he was able to create a truly disturbing and thought-provoking comic book.

Veitch is continuing *The King Hell Heroica* with his current series, *The Maximortal*. This time, he has turned his warped eye to one of the oldest superhero myths, that of the superhuman alien child who comes to Earth. Veitch's True-Man has many similarities to a certain DC character, but his interpretation is more brutal and unsettling, and in some ways more realistic.

In all of his comics, especially his most current works, Veitch displays his flair for innovative panel design and talent as a skilled writer, with a mastery of dark humor and intricate plot threads. Aside from his King Hell comics, Veitch is set to illustrate a *1963* comic for Image with Alan Moore and a feature in Mirage's *Plastron Cafe* anthology with Kevin Eastman. These are all comics that are well worth waiting for.

Next month: I'll look at the comics of Scott McCloud, from his work on *Zot!* to upcoming projects. I've promised to answer all of the well thought-out letters I receive, so keep sending your comments and suggestions. The address is: Palmer's Picks, c/o Wizard Press, 100 Red Schoolhouse Road, Bldg. B1, Chestnut Ridge, NY 10977. ☆

Recommended Reading

King Hell Heroica - Veitch's King Hell Press published *Bratpack*, the first graphic novel in *The King Hell Heroica*, in 1991 as a five-issue black and white series in association with Tundra. The collection featured new artwork, an introduction by Neil Gaiman, and a new ending. King Hell and Tundra are currently serializing the next novel, *The Maximortal*, as a full-color comic book. Four issues have appeared so far, and each includes Veitch's dream-diary, "Rare Bit Fiends," as a back-up feature. Future volumes in *The King Hell Heroica* include *Hellhead*, which Veitch is working on with John Totleben. Contact Tundra Publishing at 320 Riverside Drive, Northampton, MA 01060 for information on ordering *Bratpack* or *The Maximortal*.

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The One - Originally published by Epic in six color comics between 1984 and 1986. Veitch self-published a black-and-white collection of the series as the first book from King Hell press in 1989. The new edition included an introduction by Alan Moore, new and expanded artwork and dialogue, color reproductions of the original covers, the complete "Puzz Fundles," and "Choose or Die," a round table discussion about revisionist superheroes with Steve Bissette, Tom Veitch, and Neil Gaiman.

Swamp Thing - Veitch penciled an assortment of issues during Alan Moore's tenure as writer, and took over both writing and penciling chores with issue #65. His "Swamp Thing and the Sprout" storyline was abruptly ended with issue #87.

Miscellaneous - *Heartburst* was published in 1984 by Epic as part of Marvel's graphic novel line. "Abraxas and the Earthman" was serialized in *Epic Illustrated* #10-17 and Veitch plans to publish a collection. *Bedlam!*, a two-issue reprint of some of Veitch's more obscure stories, was published in color by Eclipse in 1985. Veitch has also created stories for *Taboo* ("A Touch of Vinyl" in issue #3) and *Teenage Mutant Ninja Turtles* ("The River" in #25-27, also reprinted as part of the TMNT paperbacks).

A GALAXY OF STARS IN T

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ATHRYN BOLINGER

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WRITING AT THE EDGE

PHOTO: AL ORTEGA

By David Quinn

So far, "Collaborating at the Edge" has touched on writing my full-blown concepts into full scripts, and scripts based on characters and situations created mutually with partners. But what happens when the back-and-forth creative compact is constant? Some critics might phrase this, "What can two imaginative heads do that one can't?" To be honest, though, "can't" isn't really as apt a word as "don't." But we'll save that popular hydra-headed squabble, "Why Johnny can't read his comics," for another time. I'm trying to make gentle waves here, not cram the revolution down your throat. (There's plenty of room for vitriol in our opinionated pages of Raw *Media Mags*.)

I promised "the jazz itself" back in *Wizard* #17, so this text is collaboration so spontaneous it's hard to tell where one person's ideas end and the other's begin. Used to happen all the time feeling out musical arrangements; anyone else who grew up in bands will recognize a composition cliché worthy of *This is Spinal Tap*, but in comic storytelling? Well, I've heard Tim Vigil deflect a fan's recognition of "his imprint" on a few outrageous Faustian moments with an ironic smile, "Oh, Dave made me do that." And many times—particularly in Claire's first "performance" ("Are You Lonesome Tonight"), I thought I knew exactly what I wanted...until Tim showed me what I really wanted. Total jamming is a moving target, 'though rife with dangerous side effects.

Example: My collaborative dialogue with Vigil has landed us with a couple of interesting challenges. Like more ongoing stories for comics (and film, but I'll have to return to that, too) than we have lifetime to complete. Okay, this is a "problem" we can't get enough of, but...every time we get together on one, we start two more! Plotting and honing the story and art that will become, over the next two years, the terminal conclusion for *Faust*, we spin-off to the past, Joanna's tale, "The Singha's Talons," or the mysterious future of the survivors—will there be any survivors?—of "Love of the Damned." Wondering what'll come after *Faust* is history, trying to find a character and a story that can go in a similar vein, but maybe even more dangerous, we find ourselves jamming on planes, airport bars, and breakfast joints on the drama of a woman who recreates herself—and the concept of vengeance—as Venus. We play tennis with sordid little jokes...and they stick to our faces, evolving into "The Dick" attempting, without false modesty, the rudest, most disgusting sleazy detective you've ever seen. (Garbage Noir, anyone?) Or I'll introduce a dramatic image, with an enigmatic soul at the heart of it, someone I call "Rainmaker," or Tim might say, "Look...this is the Anarchist."

Oh yeah. What do we get from this exchange of ideas, besides creative fog? The story isn't clear yet, it'll evolve from the haze of emotion, situation, rhythm, image. But here' the important part: We're asking questions. We agree. We disagree. Then there's the place called, "We agree to disagree" that makes, within characters, for true dramatic tension—almost as complex as real people.

At a convention a few years back, Hannibal King showed me a short horror sequence he was drawing. My reading suggested an entire complexity, a rich emotional and sexual drama, just waiting to bite an audience! I had to ask: "Are you interested in developing a dramatic world to round out these characters; can we team up to make this the first chapter?" All it needed to be dramatic was a reason for the people he'd drawn to be there—and a reason that came loaded with emotions, desperate drives...soon the characters lived. After trading many packages of writing and drawing—and some of the oddest language and design reference I've ever collected—we made it the first *Nightvision* story.

Just as in the *Faust* jazz, we have fun in *Nightvision* trying to surprise each other every step of the way—and push each other when we recognize that we're repeating ourselves. Vigil can spot my style in just a few words now—and Hannibal waved the metaphorical smelling salts under my nose when I wanted to have *Nightvision*'s huntress, Alice James, disguise herself as a blind beggar...while we were already doing the adventures of a woman who really is sightless over in *Cain*!

I write as if scripting a film my co-creator is directing. Listening to Vigil or King with generous ears is possible because I'll be seeing the "dailies." A script doesn't work well dramatically by its visual description; the emotional content of each character should kick butt in the dialogue alone! As co-plotters, we want to get everything clear while scripting and sketching rough breakdowns. For we'll always be more hesitant to make changes once we get into penciling.

Anyone who's thinking of working in comics should, at least once, leap off the edge into total collaboration. How? Be each other's editor; open up a dialogue where anything can be discussed and the only goal is...what? If you said "looking good" or "being right," get out of here. Making the story as entertaining—and if we are up to it, as challenging to the reader's assumptions of his or herself, and of the medium—is all there is. ☆

DEATHWATCH 2000 CONTEST

Starting in April and continuing through May and June, Continuity is returning to the comic world with the most exciting and ambitious event in its history, the apocalyptic crossover series called *Deathwatch 2000*. As the story goes, Earth's ozone layer is being destroyed by chlorofluorocarbons and pollutants. The alien superbeings known as the Hybrids have come to this world to observe our global suicide, or try to prevent it. They discover that something, or someone, is attempting to accelerate the "death" of the planet Earth, and that the expected date is...tomorrow.

Cool Gimmicky Things

In this day and age, what's a special crossover event without a polybag and trading card? Nothing. Zero. Nada... So every issue comes polybagged with a card depicting one of the Deathwatch 2000 characters, drawn by comicdom's heavies. Randomly inserted will be four chase cards: Two will feature the She-Bat, one the Shaman and the last, the Fire Bat, all by superstar Neal Adams. Also randomly inserted in the books are 200 coupons redeemable for a free poster-size She-Bat lithograph signed by Neal Adams. But wait, there's more. For every six sets dealers order of the first six chapters, they receive a set of the silver foil-stamped *Hybrid* and *Megalith* #0s, polybagged together. For every 60 books ordered, retailers get one red foil *Hybrid* #0.

Grand Prize (1)

A complete set of the entire *Deathwatch 2000* crossover series, including all the cards and specialty issues (yup, them rare ones too), all autographed by their respective artists. (cool huh?)

First Prize (10)

A complete set of the entire *Deathwatch 2000* crossover series, and yes, you get all the bonus cards and comics, but they don't come autographed (sorry).

Second Prize (15)

A complete set of the Deathwatch 2000 trading cards, including all of the special chase cards.

Third Prize (20)

A set of the polybagged *Hybrid* and *Megalith* #0's, unsigned, no cards, but they come in a bag suitable for framing.

Fourth Prize (25)

Sorry, there's no fourth prize. If you didn't win one of the above prizes, you wasted a stamp and your time. Go get a job.

Wizard Clue: HOT-HEADED RODENT

1. Semi-robotic teen with a #1 hologram cover:

2. Female protector of Earth currently drawn by Dwayne Turner:

3. Radiated/mutated villains of the Deathwatch 2000 crossover:

4. Four elementals, Urth, Ayre, Fyre, and Watr:

5. Bodybuilder hero with inverted "W" on his chest:

6. Bat-babe drawn by Neal Adams:

7. Sexy samurai with an attitude and a katana:

8. Jason Kriter is called this when he wears Torgon:

9. Green rabbit who fights the Toad Menace:

CONTEST RULES

Answer the questions in the boxes supplied. In each answer you will find a colored letter. After you have completed all the questions, the colored letters from the answers, when unscrambled, will form the Contest Code Word. Write this word on the official entry form supplied below or a 3x5 index card and send to:

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No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and the Hellbenders.
Print your name, address, city, state, zip code, telephone number with area code, and the name of the store where you purchase your comics, and the Continuity Code on an "Official Entry Form" or a standard postcard. Enter as many times as you like. Mail each entry individually to "Continuity Contest," c/o Wizard Press 100-B1 Red Schoolhouse Rd. Chestnut Ridge, NY 10977. No mechanical reproductions will be accepted. All entries become property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the prize winners and are not transferable. Only one prize winner per household. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof. All entries must be postmarked by June 30, 1993 and received at contest headquarters by July 1, 1993. Wizard Press is not responsible for lost, late, misdirected or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on July 2, 1993 by Wizard Press.

For a list of winners, available after June 3, 1993, send a stamped, self-addressed envelope to "Continuity Winners," c/o Wizard Press 100-Red Schoolhouse Rd. Chestnut Ridge, NY 10977

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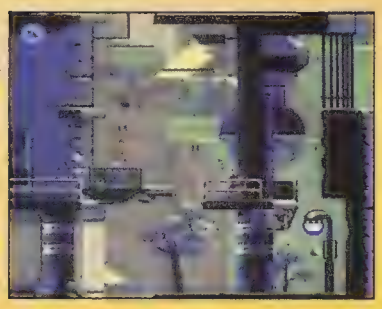
AT THE Controls

Glenn Rubenstein



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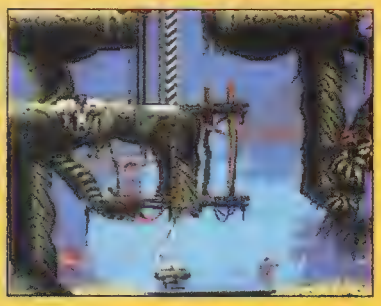

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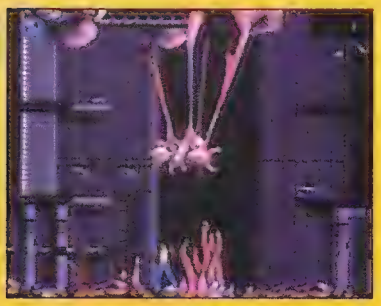
IDENTITY—KILLER GAME!



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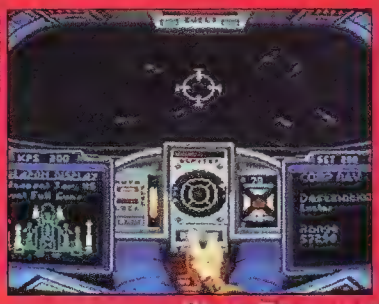
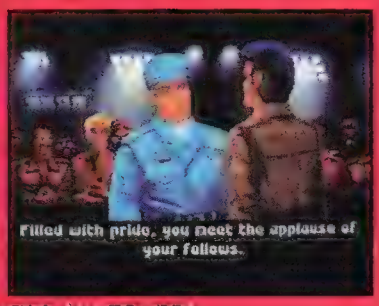
Video games have been around for the past 15 years or so, and they never stop evolving. What we are playing now is leaps and bounds over what we were playing just two years ago, and coming into 1993, who knows what the future will hold? A good place to get a look at the future is the Consumer Electronics Show which is held in January in Las Vegas, and June in Chicago. These shows are for the consumer electronics manufacturers and journalists, and next month I will have a complete report on the show and what went on in January in Las Vegas. This month I will talk about some of the stuff that is expected to be there, as well as take a look into the state of video game home entertainment technology today.

For starters, we have the software side of things. What looks hot for 1993? By far a few software titles stand out from the pack. The first is *Bubsy the Bobcat* by Accolade. Bubsy is Accolade's "Sonic"-esque character who they are pushing in a big way. In the game, you play Bubsy and must travel through various levels, exploring your surroundings, and generally doing some cool stuff. This game stands to revolutionize the side-scrolling adventure by improving on past incarnations such as Sonic and Mario, and could be a precedent for the '90s, as a company who does not manufacture a system, who has a character of Pac-Man proportions. The game will be out by summer for the SNES and Genesis. Be sure to check it out!

Next up is *Flashback, the Quest for Identity* by US Gold. Talk about a killer game! The plot is a little confusing, but the best I can say to describe it is that for those out there who don't have CD, this game will bring you the same spectacular graphics and intermissions, never before seen in a cartridge-based game. The game takes place in the future, and the presentation uses "rotoscope" technology to bring you outstanding cinema displays





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WING COMMANDER: THE PC HIT COMES TO THE SUPER NINTENDO!

GAME REVIEWS

Super NES Game Genie

(Galoob for SNES)—Another incarnation of the Game Genie, this time for the Super NES. Plenty of codes to modify games, as well as a new interface making it easier to operate than ever. A must for Super NES owners looking for something new to do with their old games. Overall: A+

Wing Commander

(Mindscape for the SNES)—The computer game *Wing Commander* was one of the most popular ever; now it comes to the SNES. Great intermissions, but the play control is too intricate for most people to figure out. Great for flight sim buffs. Overall: B

Ecco the Dolphin

(Sega for Sega Genesis)—Combining great play control with stunning graphics, Ecco the Dolphin shows just how great Sega can program a game. All the action takes place under water, and the movements are very close to actual swimming. A great game. Overall: A

Death Valley Rally

(Sunsoft for the SNES)—As the Road Runner, you must escape from Wile E. Coyote. Great graphics that rival the Warner Bros. cartoon, as well as unique gameplay. The game is incredibly challenging, so it's not just for kids. Overall: B+

like never seen before. The game should be out for the Genesis sometime soon.

What's the most anticipated game of 1993? *Star Trek: The Next Generation* by Spectrum Holobyte. In the game, you get to assume the role of different crew members on the Starship Enterprise in order to get hold of a powerful device stolen by rebel aliens. This game will be amazing! From what's already been done, expect to see a mixture of *Star Control* flight scenes and *Phantasy Star II* "away team" missions in the SNES and Genesis versions, and more in-depth gameplay in the PC version. This game should be out by Christmas, so get ready to track it down when it's released.

As for Sega, the beginning of this year will mostly be catching up with what they said they were to release at the end of last year. By the time you read this all of the *Make Your Own Music Video* Sega CD games should be out, and at press time no one I have spoken to in the industry has played them. Early word says however that Sega will expand this line, and Sega has announced a "concert series" featuring U2 and Prince. Not bad at all.

Also in the Sega CD arena, expect to see *Citizen X*, a game using Tru Video technology, and a *Dracula* game by Sony. For sports fans, *Joe Montana NFL Football* on the Sega CD should be a sports fan's dream.

On the comic-book front, it looks as if the *X-Men* game for the Sega Genesis by Sega has been delayed. It was supposed to be out by Christmas, but a quick glance of the shelves shows nothing resembling it. Look to be able to play Wolverine, Gambit, or Cyclops when the game does come out.

Superman dead? Well, that's up to you in Sunsoft's *Superman* for the Sega Genesis and SNES. Check this game out, it's actually pretty cool.

Looking back at last year, what was the best-selling game? Figures aren't in quite yet, but in terms of overall gameplay and sales, it's a photo-finish between *Sonic the Hedgehog* and *Street Fighter II*.

Speaking of *Street Fighter II*, it's coming to the PC-Engine, at least it is in Japan. Keep your eyes on these pages to see if it ever will come out in the US. It has also been licensed to come out in Europe for the IBM PC by US Gold. Unfortunately no company has the license to do a version in America, outside of the one Capcom has done on the Super NES. There is a bootleg IBM version circulating around various computer bulletin board systems, but it is not licensed by Capcom. The bootleg game features Ryu and Guile, and has some variations of the moves (like bouncing fireballs, and Guile kicks sonic booms). Unfortunately, this game is not endorsed by Capcom, so unless you have a modem, finding it will be a problem. On the slightly more legal side of things, look for *Stick Fighter II* on America Online and other modem-based systems. The game is kind of lame but features stick figures doing *Street Fighter II*

NEWS

Sega Lets Players Get In the Game

It's not exactly virtual reality but the Sega Activator promises to make video games a more realistic experience. The Activator lets you control games with your own body movements by sensing them, thus controlling the characters on the screen. No release date, price or software for the system has been announced yet.

Spectrum Holobyte Lampoons Chess

Chess games have been around for what seems like forever, now Spectrum Holobyte is to unleash the chess game to end all chess games. Not only does it stand to be the best one ever but also quite possibly one of the funniest games ever made. *National Lampoon's Chess Meister 5 Billion and 1* is set to debut on the IBM PC towards the beginning of this year and selects every over the top chess game which has been released lately. Combining state-of-the-art VGA graphics and a strong chess game, this game is sure to be a winner.

TTI Readies Bomberman '93

For the new year Turbo Technologies is set to release *Bomberman '93*, an update to the enormously successful *Bomberman* on the TurboDuo. Included in the game are new levels, as well as the same five person competitive mode which made the first one such a hit. The game should be out by Spring.

moves. It's cute, and worth a download off of a BBS.

Speaking of modems, I can no longer be reached on America Online under the handle ATCMedia. For those who wish to contact me electronically, I suggest you reach me through "the GIANT system BBS" (707) 769-7847. I can be reached there under the handle ATCMedia.

While we're tying up loose ends from last year, a great PC game you may have missed is *Mario is Missing* by Software Toolworks. Sure, it says "educational," but Luigi is in the spotlight trying to find Mario, and it has some clever plot devices that work well within the game.

As far as completely weird but cool games go on the PC format, check out *LA Law* by IntraCorp. You can be either Jonathan Rollins, Victor Sifuentes or Abby Perkins, and try cases to eventually move up to senior partner of the law firm McKenzie Brackman. I know it sounds weird, but check it out, it's actually really fun and incorporates some great stuff from the show!

In the mood for a really cool game? *Micro Machines* by Camerica on the Sega Genesis is just that! It has all the great features that made the Nintendo version a classic plus 16-bit graphics!

Next month I'll be back with all the dirt from CES in Las Vegas! Until then, keep gaming!

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MARIO'S MISSING! WHO SAYS

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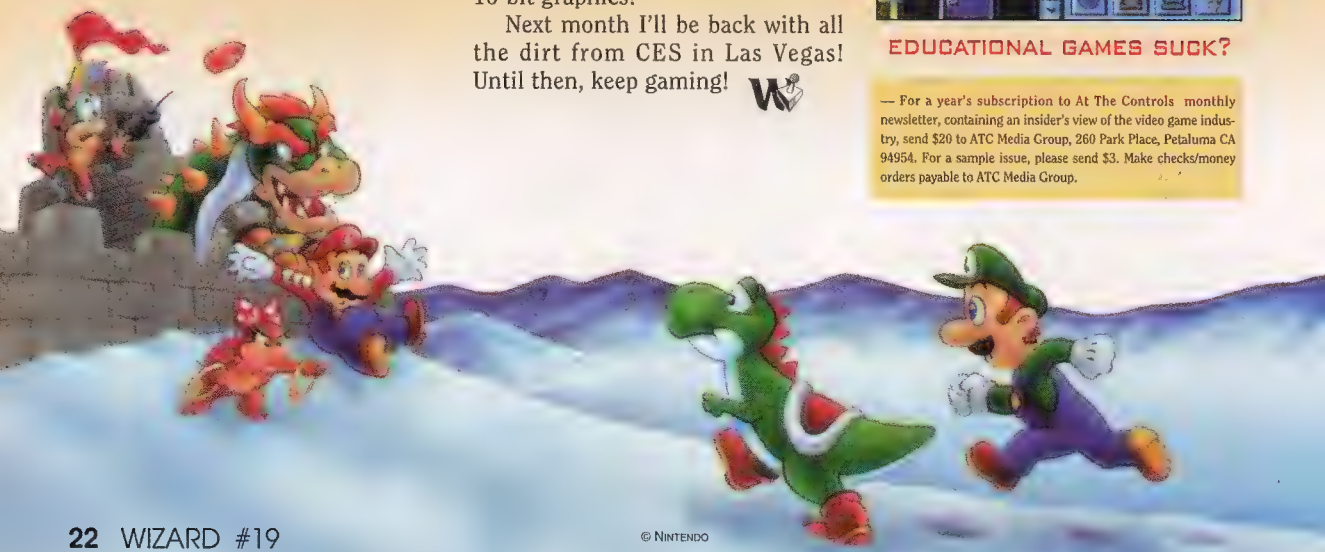

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POWER

SUPER STAR WARS

BY CRAIG CORNELL

Star Wars. Years after the first movie debuted, merchandising and spin-off products are still coming on strong. *Super Star Wars* is just the latest, and is the first in what is to be a series of three S-NES games based on the entire *Star Wars* trilogy. Created by Lucas Arts, this game boasts some amazing effects, sounds, and animation. After seeing the opening sequences, the game looks as if it might even have what it takes to bump *Street Fighter II* off the number one pedestal.

The graphics that first assail your senses may leave you drained. The opening sequences are only better in the movie itself. You start off with the earth-shattering opening score, followed by the scrolling intro story. When the opening storyline scenario scrolls off into space, you're treated to a taste of things to come—an Imperial Star Destroyer pounding the Bantha-bits out of a Rebel cruiser. An escape pod carrying R2-D2 and C-3PO (along with the fate of the entire rebellion) is launched, and the odyssey begins.

Aside from side-scrolling shoot scenes, there are a number of first-person battles that can really take your breath away. When I first saw the land speeder rack, I almost had a movement. There are familiar characters and creatures like the Jawas, Sand People and even Walrusman(!), and the storyline advances in cinema screen format segments. But let's start off at the beginning. The story wavers a bit from the movie, but it's nothing major. You (as Luke) start out on Tatooine, battling everything from Mynocks to Womp Rats, all leading up to the face-off against a severely P.O.'ed Sarlac Pit, and ending with an encounter with C-3P0. Here you learn of R2-D2's capture by those loathsome Jawas (trust me, by the end of this game, you'll hate #@%* Jawas), and the epic saga continues. With C-3PO by your side, you must streak across the surface of Tatooine and kill a certain amount of Jawas, who drive around on little hover skiffs and toss thermal detonators in your lap. After you toast enough of the little buggers, it's off to the Sandcrawler. There you must battle the 'crawler's automatic defense systems, robotic defense droids and more Jawas with thermal detonators. Pretty rough going, but that's just the beginning. Once you get on top of the 'crawler, it's time to go inside. There are all new defense systems, droids with attitudes, and more of those #%*@ Jawas! (By this point in the game, these little bastards and their unbelievably accurate aim are almost intolerable.) After your trek through the 'crawler and your bat-

Unbelievable graphics on the landspeeder rack!

DARTH VADER: © 1977 LUCASFILM, LTD.

STAR WARS

tle to the death with the Jawenko lava beast, you meet up with good ol' R2. You see the message from Princess Leia that sends you off in search of Obi-Wan Kenobi and sets in motion the destruction of the Empire (after the next two sequels of course).

Your search for Ben brings you to the land of the Sand People, where you battle Sand People (surprise), Banthas, more Womprats, Sandworms and yes, more thermal detonator-wielding Jawas (#%@*!!). This is where you meet up with "ol' Ben," get your Dad's lightsaber, and head off to Mos Eisley to find someone willing to help you get to Alderann. Here, the landspeeder rack with those fun to play with Jawas is repeated. Only this time you're headed to Mos Eisley. Running true to the movie, in Mos Eisley you meet up with Chewbacca and finally Han Solo. You also gain the ability to switch between characters at the start of each rack (Han, Luke & Chewie) once Chewie takes you to Han.

Blast Banthas and slice up Sand People!

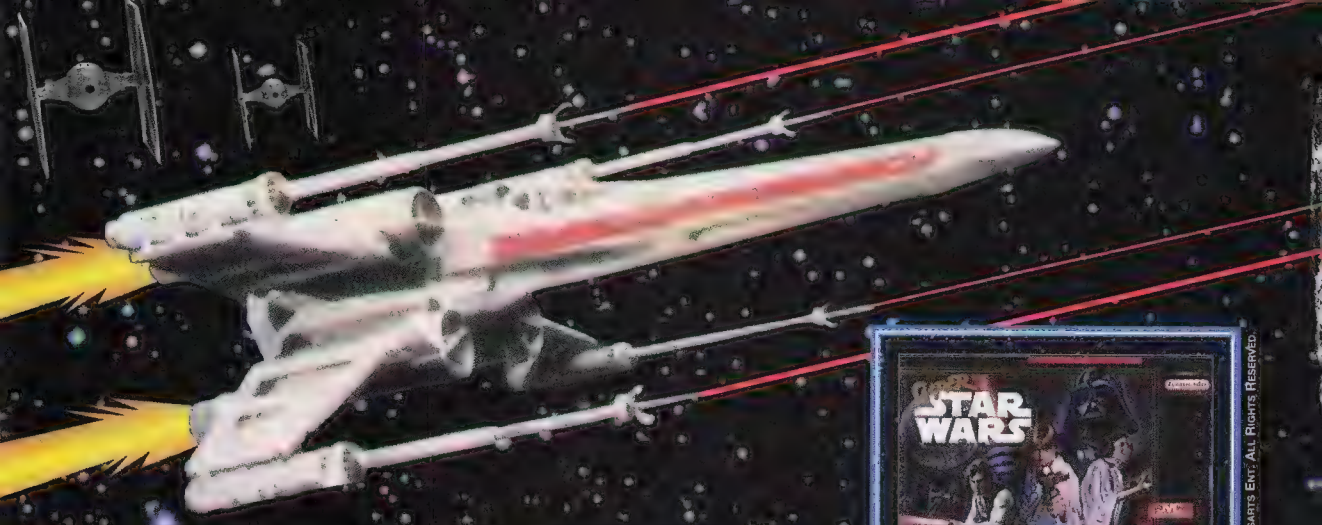
The game follows the movie almost exactly. If you can avoid all the Stormtroopers and cantina creeps and escape Mos Eisley, you proceed into hyper-space, get captured by the Death Star, escape the hangar bay and set off to rescue the Princess. If you can pull that off (and trust me, it ain't easy), you must deactivate the tractor beam and escape the Empire's clutches. After witnessing the death of Ben Kenobi, it's time for the last round of the game as, aboard your way-cool X-Wing fighter, you must skim the surface of the Death Star, blowing up defense towers and popping TIE fighters (similar to the landspeeder rack back on Tattooine). Then, finally, zoom through the infamous trench in first-person perspective, get past all the TIE fighters (including Darth's custom job!) that block your path and get off a "one in a million" shot and make the dreaded Death Star go boom (which looks like a giant Koosh ball when it explodes). After all this, well, let's just say that the ending of this game is just as impressive as the opening scenes, which is something that's noticeably absent from most games nowadays.

The sound effects...staggering! Heavy booms, awesome blasters and explosions, even voices (Ben's "Use the Force, Luke")! When you die, you get a close-up view of Darth Vader's face-mask and you can hear his life-support machine puffing and whooshing in the background. Makes you want to press "continue" and kick Imperial butt.

The control is a sore point. Luke, the primary character, is a poor jumper. He squats before he leaps, which is hard to get used to (and dangerous in public). When he finally gets the lightsaber, it's pretty disappointing. Not very powerful, and a very short-range weapon. But it's loads of fun to wave around. Han Solo starts out with a more powerful blaster, and Chewbacca too. These two are about equal, Chewie being a tad slower but with a longer jump range. There's also a unique ability that each character possesses. Luke has a skid-slide that allows him to squeeze through some tight spots, Han has a nifty tuck-and-roll, and Chewie has a pretty goofy looking slide similar to Luke's. These are all pretty useless, except for Luke's, which you have to use three or four times early on in the game (but I ain't tellin' where).

Challenge your little heart out in this game. The mere size is enough to

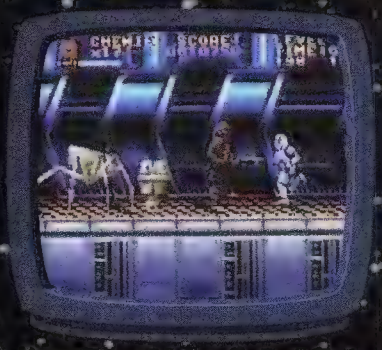
TIE-Fighters and Luke Skywalker: © 1977 Lucasfilm Ltd.



discourage non-true gamers, though it's very addicting. Once you start, you just can't stop. Even as a spectator I enjoyed it, 'cause the graphics are just so...superstupendarrific!

Fun? Damn right!

Overall quality is definitely way above most games I've played for the S-NES. Graphics, story—which was already a given hit—the new ground that was broken, all make an exceptional game. What ground you say? Even though *Super Mario Kart* offers impressive scrolling and scaling, they pale, no they die, in the wake of *Super Star Wars*. This is one game that can make the claim of pushing the



Rescue Princess Leia from the Death Star!

S-NES to its limits and not be full of droid droppings. My only beef: The racks are too long, some play-themes are even repeated, and the game takes a noticeable drop in quality toward the end (the climactic Death Star battle was, after all my hard work, a tad disappointing). I would have preferred to have the game shorter, so as to preserve the feel throughout. Does *Super Star Wars* take the place of *Street Fighter II* in the #1 slot? As

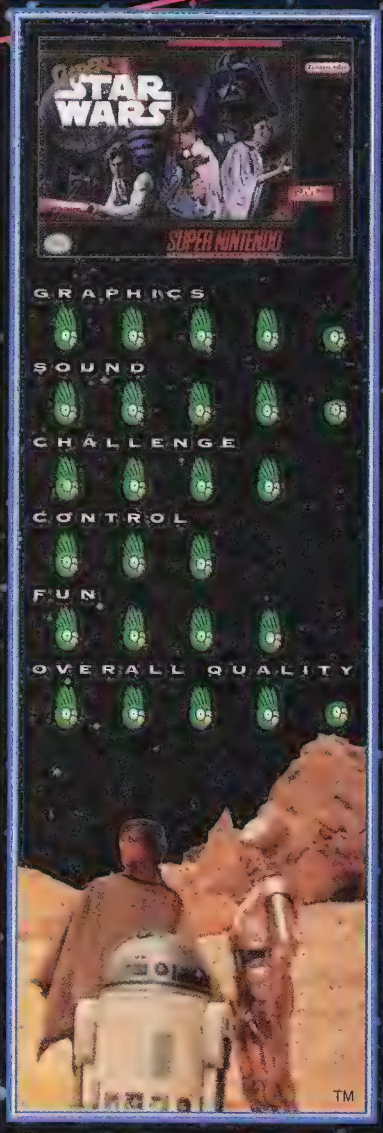
Take on TIE Fighters in first-person perspective!

Ryu says, "You did quite well, but you need more training to defeat me!" But it was close!

GAME TIPS

After playing for a bit, I picked up two pretty helpful maneuvers. When you're on the landspeeder rack, go in reverse and let the Jawas come to you. When you see the little @#$%&s show up on the horizon, start shooting like crazy and you'll have no problem with this otherwise difficult rack.

The second tip comes for the "Land of the Sandpeople" rack. When you come to the second cliff on the first round, walk off and hug the wall on your way down. You'll find a hidden cave with seven free guys! Just shoot around and they'll appear. After you collect them all, walk off the edge and repeat this process until your Luke-o-meter reads 99! I know it's kinda cheap, but this is a tough game, and I ain't no Jedi!



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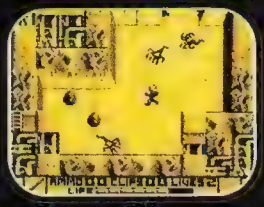

Destroy all the eggs, but beware of deadly face-huggers!

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BRUTES & BABES

DRAWING POWERFUL COMICS WITH

BART SEARS

Greetings and Salutations! I've been sitting here for half an hour trying to come up with an interesting way to welcome you to this new segment of Brutes and Babes. Sadly, this is what you get. Please bear with me, I've given up sleep, it's late as it is, and I've downed about three pots of 'good to the last drop' coffee in about as many hours. But, surprisingly (or maybe not, considering the amount of caffeine I've consumed), I'm bright-eyed and bushy-tailed, excited about the topic of today's article, perspective. We'll call today's thingy

"PERSPECTIVE 1"

because I'm sure there will be others.

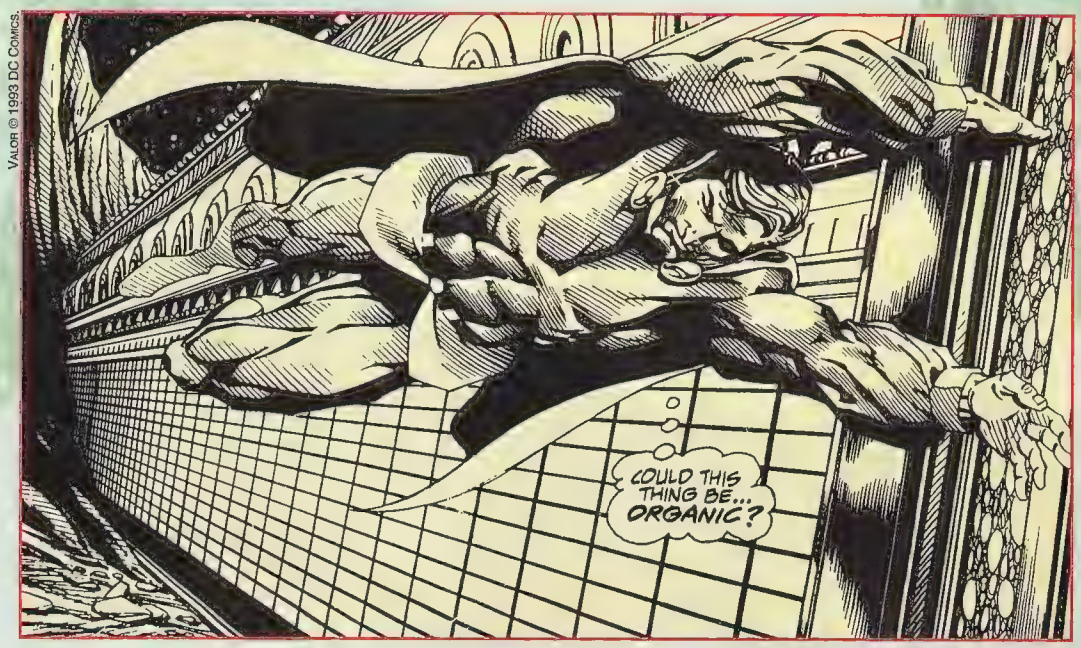
Much of what I know of perspective was gleaned from many sources at many different times of my life. Recently I've discovered a book which I have found to be the best single source of perspective drawing, anything you want to know is in it, explained in relatively simple terms, clearly illustrated—it's a veritable treasure chest of perspective knowledge. I can't recommend this book highly enough for the novice and professional alike. If you can find it...pick it up! The book is:

On the Spot Guides...
Perspective Drawing
By Mark Way
Published by Outline Press
115J Cleveland Street, London W1P 5PN England

It says it was first published in 1989, so you should be able to find it somewhere.

According to my Webster's Dictionary (circa 1967), "perspective" is: 1. The art of depicting objects on a plane so as to show three dimensions and indicate distance away from the observer; 2. Proportion [Ha!], interrelation, scale; 3. Appearance in terms of distance.

I don't think I could have said it better...let alone said it (the HA! was mine, though). Here's an example of perspective in comics:



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Section 1: Perspective Terminology

Familiarize yourself with these and keep this handy for future reference.

1. Line of sight: An imaginary line traveling straight out from the viewer's eyes to infinity.

2. Horizon line: A line drawn horizontally across the picture plane at the point of intersection with the line of sight.

3. Vanishing point: The point at which receding parallel lines appear to converge at the horizon line.

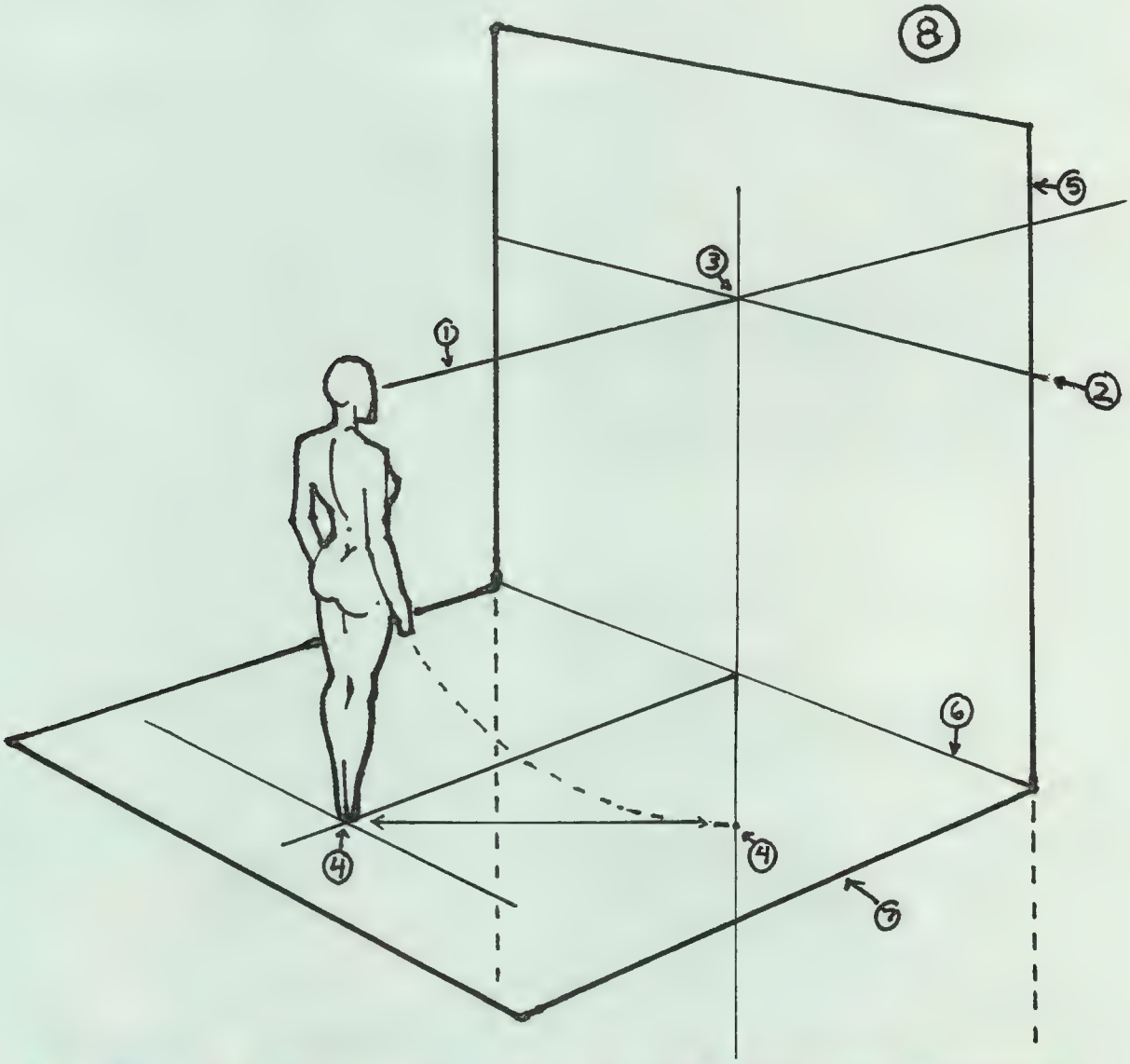
4. Standing point: The point on the ground plane where the spectator is standing.

5. Picture plane: An imaginary vertical plane through which the spectator is viewing the scene. Each panel in a comic book would be considered to have been drawn on this imaginary plane.

6. Ground line: A horizontal line drawn to represent the intersection of the picture plane and the ground plane.

7. Ground plane: The horizontal plane on which the viewer is standing; does not have to be the ground plane of the picture.

8. One-point perspective: The simplest form of drawn perspective in that all receding parallel lines converge at only one vanishing point.



Section 2: Convergence and Foreshortening

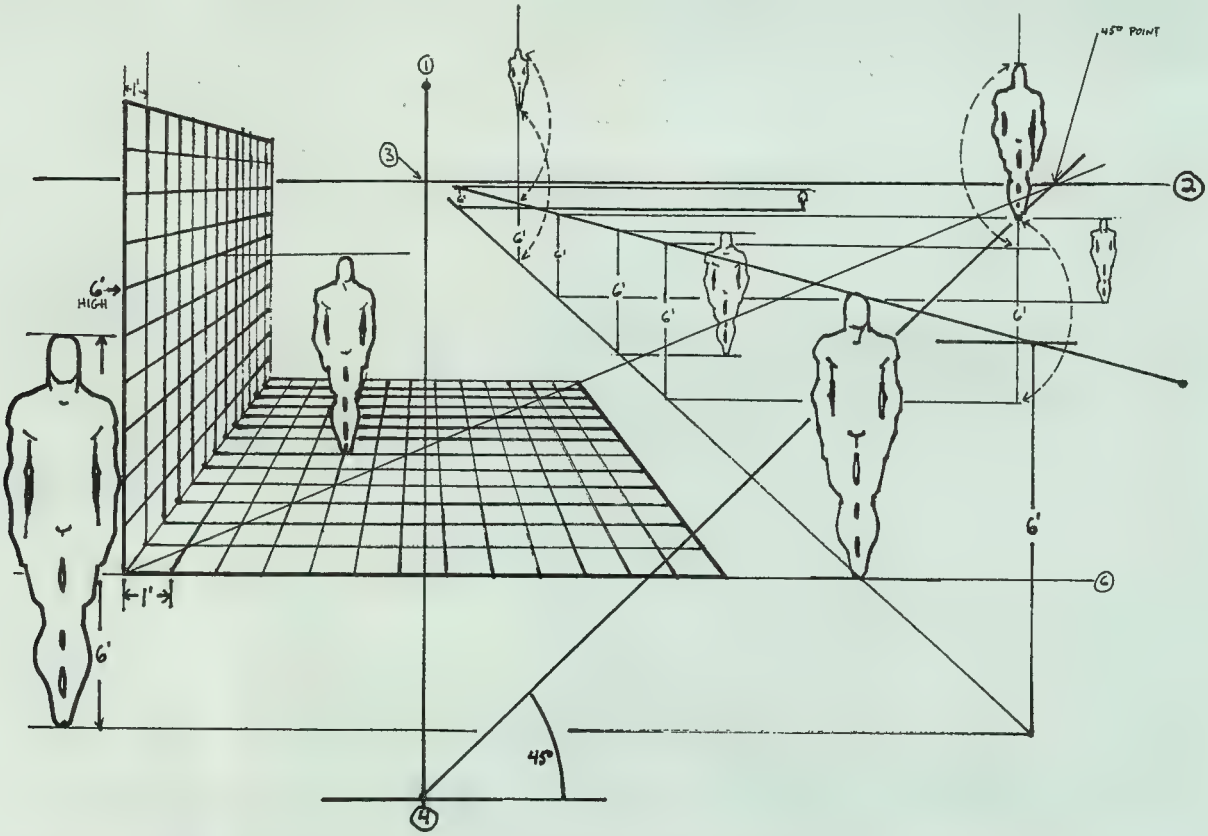
The principle of convergence states that when objects with parallel sides are seen in perspective, parallel lines receding from the viewer appear to meet at the horizon line (no convergence).

These receding lines are known as vanishing lines, and the point at which they converge is known as the vanishing point.

When objects of equal size recede into the distance, they appear to get smaller the farther they are from the viewer. This is known as foreshortening. When the amount of perspective is slight, the foreshortening is gradual and barely noticed; when the perspective is severe, the foreshortening is dramatic and powerful.

Section 3: One-Point Perspective

Below I've constructed a one-point perspective grid. Note how the standing point from the previous page translated to an actual drawing. Note the 15 degree line drawn from the standing point to the horizon line and pay attention to how this vanishing point was used to help construct the floor and wall grids. Note how the series of six-foot tall figures were determined by locating balance points and following the vanishing lines from the top of the head to the vertical lines drawn up through the balance points. There is a lot going on here and not much space to teach it. Study it and figure out the best that you can. I can see that there will be many future Brutes and Babes dealing with this difficult but necessary subject.



Well, there we have our first real look at perspective, a real bare-bones kind of look as well. I know that a lot of this might not make a whole lot of sense to start, but keep trying and keep drawing, and in future Brutes and Babes, I'll go into more detail. Boy, seems like I've said that before...there's just so much to drawing, and this is really a pretty small forum, but hang in there with me and, eventually, we'll get it all covered. Till next time...Keep drawing!

Let me see what you can do! Send your letters and questions to me, Bart Sears, at:

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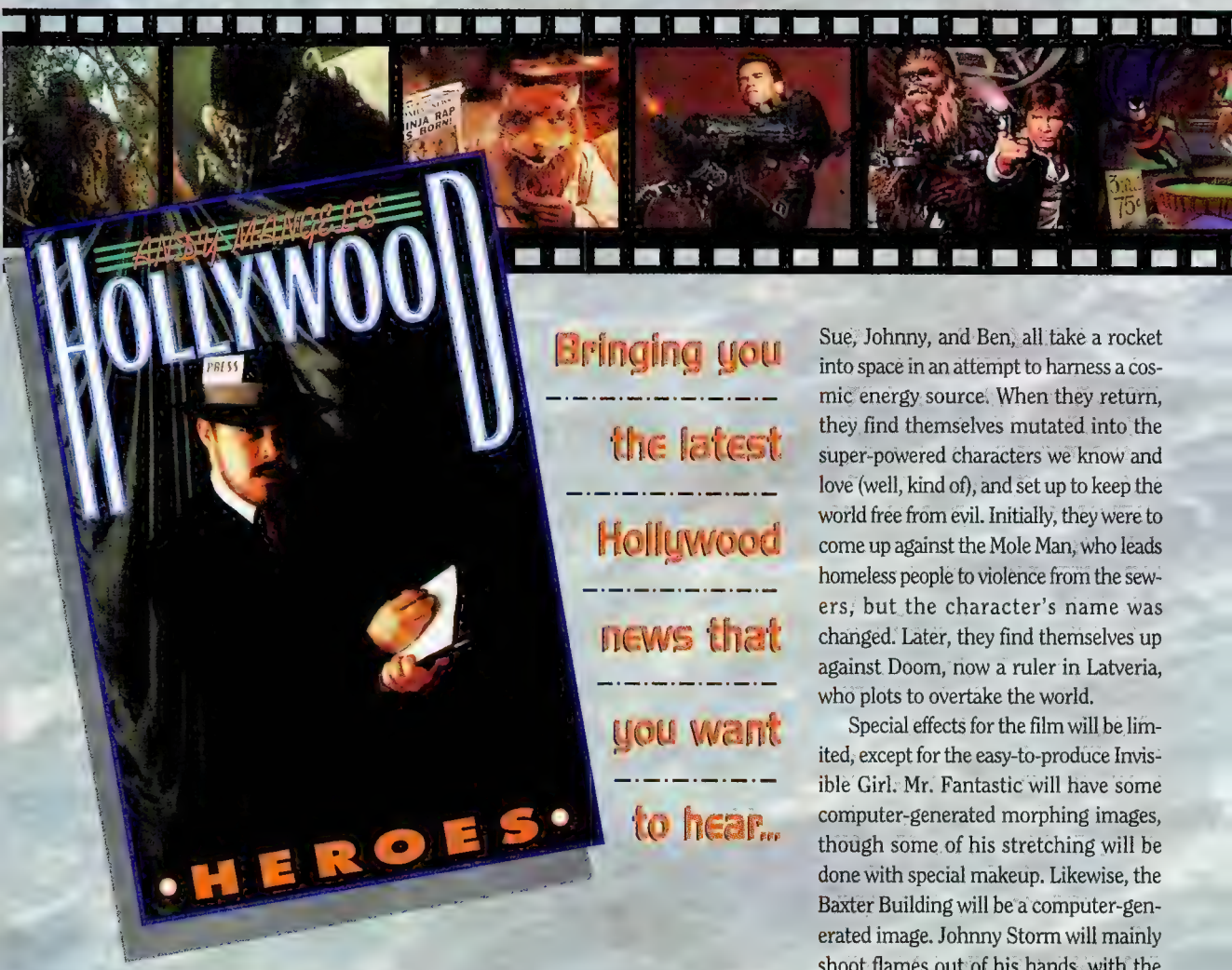

Bringing you the latest Hollywood news that you want to hear...

A happy Valentine's Day wish from those of us (well, those of me) here at Hollywood Heroes, the best place in the publishing world to get the latest in genre news about upcoming films and television shows. This month we've got some exclusive scoops on several TV shows and upcoming films, including *X-Men*! Plus, we'll give you an exclusive first-time report on the *Fantastic Four* movie (bumping our look behind the scenes of the newest *Teenage Mutant Ninja Turtles* film to next issue)! As Larry Sanders would say, "Don't flip around. Stay tuned to..." Hollywood Heroes!

FANTASTIC FOUR NEWS FLASH!

By the time you read this, the film will have been shot and gone into post-production! Roger Corman's Concorde Films is producing the movie, with license-owners Neue Constantin Films (who are indeed making *The Neverending Story 3*, this time in conjunction with CineVox Films.).

Oley Sassoon (*Blood Fist 3*) is set as the director, from a script by Craig Nevius (*Happy Together*), and storyboards by Pete Von Sholley, detailing the origin of the FF and their first encounter with Doctor Doom. Shooting started December 28th in the Los Angeles area, and continued through the end of January, with post-production all through February. The budget of the film is tremendously low, prompting some industry insiders to predict that the movie will be another Marvel milestone bomb. Sassoon is apparently trying to get a higher budget for the film from Neue Constantin.

The *Fantastic Four* begins with Reed Richards in college, and his relationship with the troubled Vincent Von Doom (unnecessarily changed from Victor Von Doom). Later, Reed and his three friends, Sue, Johnny, and Ben, all take a rocket into space in an attempt to harness a cosmic energy source. When they return, they find themselves mutated into the super-powered characters we know and love (well, kind of), and set up to keep the world free from evil. Initially, they were to come up against the Mole Man, who leads homeless people to violence from the sewers, but the character's name was changed. Later, they find themselves up against Doom, now a ruler in Latveria, who plots to overtake the world.

Special effects for the film will be limited, except for the easy-to-produce Invisible Girl. Mr. Fantastic will have some computer-generated morphing images, though some of his stretching will be done with special makeup. Likewise, the Baxter Building will be a computer-generated image. Johnny Storm will mainly shoot flames out of his hands, with the only "flame on" full-body sequence taking place at the film's end as he blows up a satellite bomb.

Special makeup effects for the Thing and Doctor Doom will be handled by Optic Nerves' Everett Burrell and John Vulich, the team responsible for the mechanical bats in *Batman Returns*, and makeup for Tom Savini's remake of *Night of the Living Dead*, and the upcoming *Hot Shots 2* and *The Dark Half*. Burell notes that both the Thing and Dr. Doom suits will remain extremely faithful to the comics, although the Thing suit will be more proportionate. "His head will fit correctly with his shoulders, and his hands will be smaller," says Burell. "The time and budget don't allow for mechanical hands and suit."

The only casting currently finished as we go to press finds that a stuntman will be playing the Thing, while Dr. Doom will be played by Joseph Culp (Robert Culp's son) while Reed Richards will be played by Alex Hyde-White, with Jay Underwood

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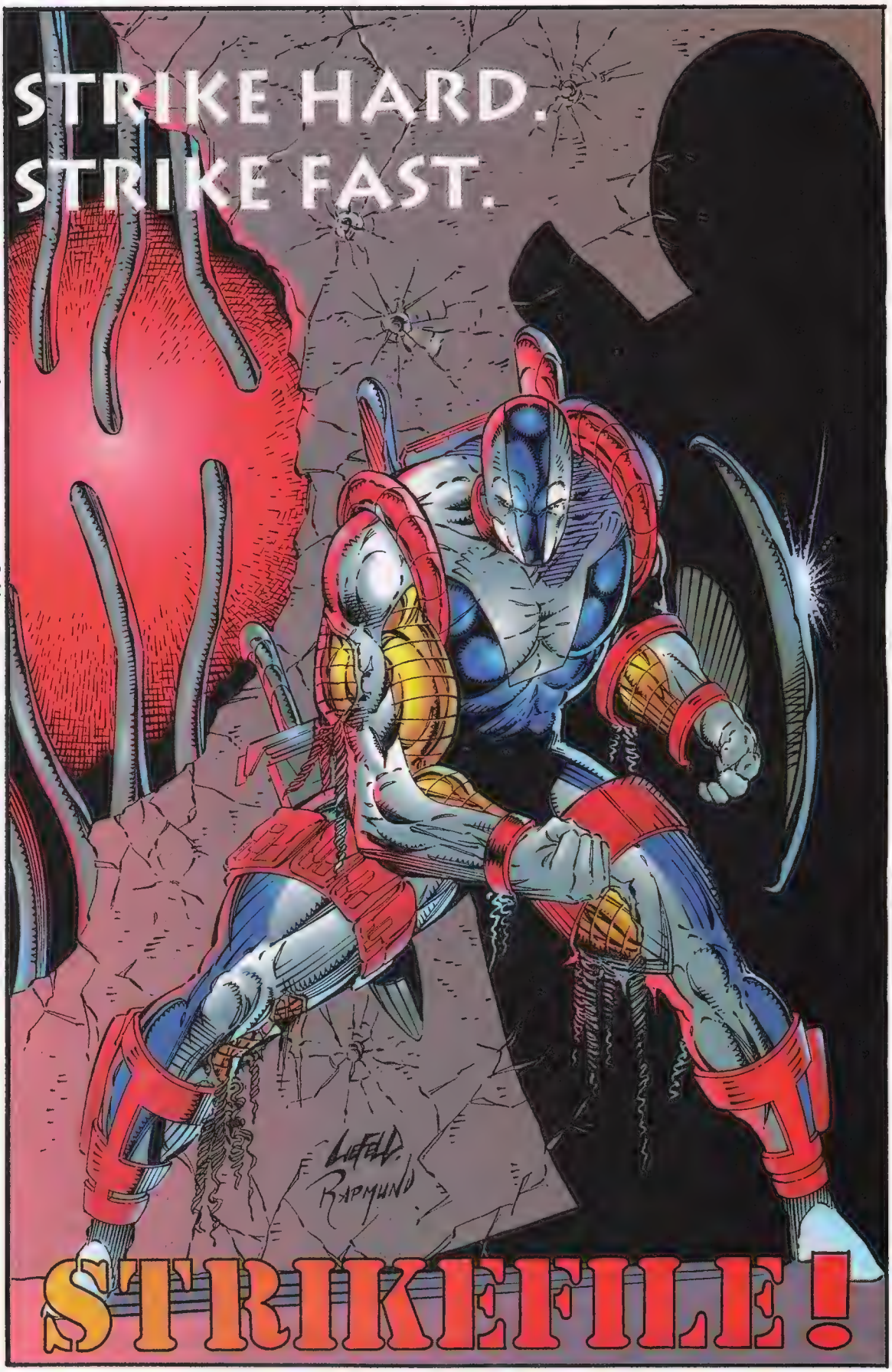

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playing the part of the hot-headed Human Torch. We'll have exclusive pictures of costumes and scenes from the film next issue!

TV NEWS

Stephen King has written and is executive producing *The Stand*, based on his best-selling expanded magnum opus, for ABC. The eight-hour mini-series was to begin shooting soon in Colorado, for airing later in '93. Unfortunately, this last election, Colorado passed a state amendment that took away civil rights protection for gays and lesbians. This means they can be fired, kicked out of their homes, and victimized, all without the same protections the rest of Americans have!

Several Hollywood big-shots and many political leaders called for a boycott of Colorado and all of its products. Stephen King, ABC, and Laurel Entertainment (the producers of *The Stand*) decided to take their stand, and pulled the multi-million-dollar project out of the state. It is now shooting elsewhere. Laurel president Richard Rubinstein says that the decision was "a way to voice my protest—to publicize my dissatisfaction and hopefully raise people's consciousness."

I have a lot more to say regarding this issue, but I'll save it for my guest editorial in next month's *Wizard*.

On to the rest of the news.

February sweeps will contain many new episodes of Fox's *Batman: The Animated Series*, after an all-rerun December and January (except for possibly a few prime-time episodes). With only 18 shows left to air, Warner currently plans to withhold whichever remaining episodes haven't been aired in February for May sweeps, though execs do admit that the season may wrap in February. Upcoming shows guest-star Batgirl, Ra's al Ghul and Talia, Maxie Zeus, and the Crime Doctor. Robin's two-part origin will also be told in "Robin's Reckoning."

Fox hasn't signed for a second season of *Batman: TAS*, and that decision will probably wait until February ratings come in, especially after the disastrous prime-time debut. Work on the potential *Catwoman* and *Robin* series has stalled. However, work is continuing on the 70-90 minute *Batman: TAS* film, to be released for Christmas 1993 on video.

Unless there have been further delays, Fox's *X-Men* should finally be on track for upcoming programming, as it was supposed to have re-premiered on January 9th (due to my early deadlines, this is still a few weeks ahead). Calls in to my X-sources have revealed that the first five shows are in, with the rest expected on-schedule!

Upcoming *X-Men* episodes include "Cold Vengeance" on February 6th, as Wolverine faces down Sabretooth in the wilds of Canada, while "Slave Island" on Feb. 13th finds Professor X sending Storm, Gambit, and Jubilee to Genosha for vacation, only to discover the horrifying mutant slavery there. "The Unstoppable Juggernaut" breaks into the X-Mansion on Feb. 20th, but it's newcomer Colossus who gets blamed for the damage! Finally, discover "The Cure" on Feb. 27th, when Rogue flies to Muir Island in search of the miraculous freedom from mutant-hood, and the Brotherhood of Evil Mutants guest-star.

Will there be a second season of *X-Men*? It seems likely. Fox just put in a script order for three new second season episodes! These three will allow the team to get a jump on production (alleviating the missed deadlines of the season). The order for a full season of scripts is expected soon.

Will Meugniot, one of the men behind *X-Men*, is now working on the retitled *Exo-Squad* with Universal Animation. The Japanese-animated show had been called *Exo-Force* until recently. Universal will self-syndicate 40 half-hours for this fall. Meugniot is not the only X-almunus; much of the production team is from *X-Men*.

USA Network's *Swamp Thing* shows are continuing unabated. On February 6th, Arcane faces "The Specter of Death," and Swampy is torn apart by poltergeists. He gets better in time for "Cross Fired" on Feb. 13, where Arcane's experiments create a good personality for the evil scientist! "Patient Zero" on Feb.20th showcases Swampy's freezing adventure against Dr. Quello, while "Chains of Forever" on Feb. 27th sees a young couple finding the fabled Fountain of Youth!

NBC, which passed on the series for fall '92, is thinking of picking up a remake of *Journey to the Center of the Earth*, to be scripted by *Radio Flyer*'s David Mickey Evans and Robert Gunter, for fall '93 viewing. This Columbia property still has toy-tie-ins set up, giving it a high probability of making it to the air. Plus, everyone is expecting dinosaurs to be hot after this summer's *Jurassic Park*.

Bob may move to Monday nights, a spot the *Newhart* show used to occupy. CBS recently tried the series in the Monday slot, and may move it there permanently. February will begin with episode #17, with only six more episodes to go this season. Several of them will probably air during the February sweeps weeks, including possibly "The Man Who Killed Mad Dog!" by *Groo*-scribe Mark Evanier, and another show called "Fighting Mad."

USA Network's second airing of *Quantum Leap* reruns continue in February, every weekday night at 7 pm. Airing in January are most of the third season and the beginning of the fourth season. USA publicity says that the missing fourth season episodes from the first-run will air in the second-run. "The Leap Back," "Justice," "Temptation Eyes," "The Last Gunfighter," and "A Leap For Lisa" couldn't run until NBC had rerun them.

HBO's *Tales From the Crypt* is once-again up for numerous Cable ACE Awards this year. Seven episodes have been nominated for the series' fourth season. Filming on the fifth season of the star-studded horror anthology will begin soon.

The Sci-Fi Channel's most interesting show, *Sci-Fi Series Collection*, which spotlights short-lived shows, does so with *Manimal*, this month. Simon McCorkindale stars as a professor who can metamorphosize into various animals at will,

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from a hawk to a black panther. Though derided by critics as too silly, the shows were entertaining, and the effects were great. *Manimal* runs its only seven episodes from Feb. 13-22nd. After that, *Moonbase Three*, a six-episode series, will air from Feb. 23rd-March 2nd.

Sci-Fi Channel also got the rights to the non-limited run *Twilight Zone* series (136 episodes!), but don't adjust your set just yet. The series won't start until 1995!

CBS and Nelvana are developing an animated *Incredible Crash Dummies* series to air this Fall, preceeded by an animated *I.C.D.* Special this Spring.

USA Network delayed *Matrix*, which stars Nick Mancuso as an ex-mob hitman who gets a bullet in the back. When he returns from the dead and a trip to Hell, he becomes a mysterious crime-fighter. *Matrix* will now premiere the first of its 13 episodes on Monday, March 1st, and will continue to air every Monday from 10-11 pm, repeating on Saturdays from 6-7 pm. The first five episodes needed reshoots, prompting the delay.

Ex-*Flash* star John Wesley Shipp recently played a villainous wife beater named Carter Jones, on the ABC daytime soap opera, *All My Children*. In one episode, he beat up fellow guest-star Andrea McArdle, who played a hooker. Those too young to remember McArdle should be aware that she was a Broadway's most popular *Annie*, in the hit musical derived from the comic strip. Shipp told *TV Guide*, "You gotta wonder what the world's coming to when The Flash beats up Annie!"

Fred Wolf Productions (ex Murakami-Wolf Swenson) has produced 13 episodes of *The New Adventures of Speed Racer*, a new syndicated series for Fall airing. Work continues on their other cash cow... er...turtle, the *Teenage Mutant Ninja Turtles*.

Warner's new "Prime Time Network" shows *Kung Fu: The Legend Continues*, and the science fictioner *Time Trax*, both debut on January 20th, on syndicated stations in your area. They'll both continue to air on Wednesday nights. The science-fiction series, *Babylon 5*, the third syndie series from Warner, will debut in March.

By now you've seen the opening few shows of *Star Trek: Deep Space Nine*, the show destined to keep the Hollywood makeup industry in work for years. Will it last, now that it appears *Star Trek: The Next Generation* is going off the air with the end of the season? Will cast and crew from both *Trek* shows appear on *ST:DS9* whenever they need work? Wait and see.

Wolff & Byrd, Counsellors of the Macabre, may make it onto Fox as a weekly TV series if Lorimar pulls the show together. Joe Dante may direct the pilot, while Joel Simon and Bill Todman, Jr. will co-produce with Dante. The lawyers with the monstrous clients appear in a comic strip in *CBG*, among other places.

Hearst Entertainment, who created the *Prince Valiant* TV series for Family Channel, are now working on 26 episodes of *Phantom 2040*, an animated series bringing Lee Falk's jungle hero into the future. There is no truth to the rumor that he'll meet a young Spider-Man 2099.

Trident is filming a 90-minute TV pilot film called *The Deadly Avenger*, in which a preacher is a violent vigilante in the dark city nights.

DIC is producing the video-game based *Adventures of Sonic the Hedgehog* for viewing this fall, with a *Sonic* special airing this spring on ABC. Jaleel White, the kid everyone loves to hate as Steve Urkel, will do the voice of Sonic. DIC is also considering a *Gadget Girl* spin-off from its successful *Inspector Gadget* series.

Beautiful Daryl Hannah will be making the leap to a really big screen soon, though on the small screen. She's playing the lead in the HBO remake of *Attack of the 50-Foot Woman*, due out later this year!

Darrel McNeil, my ex-counterpart over at *CBG*, has been quite busy since dropping his *CBG* column back in February of '92. He tells me that he currently has four animated series concepts (*Team T*, *Nuclear Family*, *Tales of the Blue Dolphin*, and *The Hott Dogg Program*) being considered at Nickelodeon, while he has pitched another series developed by him

Time Trax Photo © 1992, 1993 Lorimar Television.

Time Trax *is only one of the shows in Warner's new Prime Time Network. Watch for it!*

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and his partners to Fox. He's also developing *The Fantastics, Gina Webster: Girl Wonder,* and *Savage Love,* as feature film proposals. Sounds like Darrell's as busy as I am, what with his work designing and working on other animated shows as well. I wish him luck in his endeavors.

CBS's *Space Rangers*, a new one-hour show from Richard Lewis (*Robin Hood: Prince of Thieves*), only has an initial order of six episodes. The series, set in 2014's rough future, will feature Jeff Kaake and Linda Hunt in "blue-collar outer-space" adventures.

Disney's got big animated plans for the future. Let's see if I can get all of this right. *Bonkers* will be replacing *Chip & Dale's Rescue Rangers* this year, while the new *Beauty and the Beast* series will make its network debut. The series version of *Aladdin*, sans the genie, will replace *TaleSpin* in Fall '95! Hope I got all that right. If not, I'll correct it in future columns.

Marvel's potential live-action TV projects include *Daredevil*, which Lorimar and Fox have ordered a pilot script for, *Black Widow*, which Lewis Chesler is producing, and *Tomorrow Man*, a new Marvel hero created for Paramount.

In another serious note, Robert Shayne passed away on November 29th, in Woodland Hills, California. Shayne was known by comic fans as Inspector Henderson on *The Adventures of Superman*. His final role was as the blind news vendor Reggie, on The *Flash*. Also, Lloyd Turner, co-creator of *Crusader Rabbit* and writer of Bugs Bunny, Daffy Duck, and Bullwinkle cartoons, died on November 11th.

FEATURE FILMS

Nothing new to report on Tri-Star/Carolco/James Cameron's *Spider-Man* film, now languishing in limbo. Tri-Star wants the movie from Carolco for 1994 release, but the wall-crawler's just hanging around for now. Meanwhile, Charlie Sheen recently appeared on HBO to introduce *Hot Shots*. At one point, he stated "Hey, Jim Cameron, if you're watching, me as Spider-Man, me as Peter Parker, what do you think?" Cameron's people had no comment.

Stephen Sondheim and James Lapin's hit musical *Into The Woods* will be a new muppetized film from Jim Henson Productions. The Muppets aren't in it, however. On another children's/adult front, TriStar is going ahead with *Oh, the Places You'll Go!*, an animated feature film based on Dr. Seuss's books. That'll be a great Christmas present.

KellCole Productions will be teaming with Christopher Coppola (Francis' nephew) to produce *Super Hero*, a big budget action adventure film slated to film in '93.

Return of the Living Dead III is now in post-production. Storyboarded by *X-Men*'s Will Meugniot, the film is directed by Brian Yuzna, for Tri-Star. Yuzna's last film was the truly bizarre *Society*, which has to be seen to be understood.

Another horror sequel is New Line's *Friday the 13th: Jason Goes to Hell*, the final Jason Vorhees film, scheduled to premiere in March. Kane Hodder returns as the hockey-masked madman, to a genre cast that includes Erin Gray (*Buck Rogers*), Steven Williams (*21 Jump Street*) and John D. May (*Friday the 13th: The Series*)! Last month, I told you the comic rights were being sewn up, and they are. Topps Comics will be doing the official movie adaptation, with lots of cool extras and trading cards. The art for the series is by Cynthia Martin, while the script is by none other than yours truly, Andy Mangels! Buy it or beware!

David Krischner's animated film, *The Pagemaster*, for Hanna-Barbera, will have an all-star cast which, among other things, unites two generations of *Star Trek* actors yet again. Providing voices for the lush fantasy film are Leonard Nimoy, Patrick Stewart, Whoopi Goldberg, Charles Fleisher, Phil Hartman, Christopher Lloyd and Macauley Culkin!

John Hughes' similarly all-star *Dennis The Menace* film will be released this

Beauty and the Beast Art: © 1991 The Walt Disney Company.

Belle, the Beast, Princess Jasmine and Aladdin are all headed to the small screen in all-new animated adventures!

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June. As if that weren't enough, Hughes next has signed to write and produce a lie-action *Peanuts* film, based on Charles Schultz's long-running cartoon strip. Warner will release the film.

Highlander III: The Magician has been delayed, as director Russell Mulcahy has pulled out, and was slapped with a lawsuit by Davis-Panzer Productons. No news when work on the film will resume.

Forbidden Planet is in early stages of producton as a remake, with a script by Nelson Gidding.

Demetia Pictures has optioned Caliber's *Deadworld* as a feature film. Tim Burton's next film may not be *Concrete* or *Mai, The Psychic Girl,* both of which he's been attached to, Burton is negotiating with TriStar to direct *Mary Reilly,* a version of Dr. Jekyll & Mr. Hyde from the point of view of Jekyll's maid's. However, Burton also wants to do a biography of B-Movie director and transvestite-infatuated Ed Wood.

Harrison Ford will star in Warner Brothers' *The Fugitive,* which begins shooting in Chicago on January 25th. Andrew Davis is directing, from a screenplay by Jeb Stuart and David Twohy, based on the '60s TV series of the same name. In related news, Roger Moore returns in a film based on one of the roles that made him famous. He's starring in *The Saint* remake, starting production this month in Paramount. No news on whether he reprises the role, or plays another character.

Robert Townsend's *The Meteor Man* streaks into theaters in March, as well as your comic stores. Marvel is producing the comic, based on Townsend's film, about a man who gains super-powers form a falling meteor. Bill Cosby cameos in an almost all-black cast.

Harmony Gold is working on a feature film of *The Stainless Steel Rat,* the tongue-in-cheek SF series created by Harry Harrison.

Jim O'Barr's moody *The Crow,* a series from both Caliber and Tundra, will begin production in April. Alex Proyas is directing from a script by shockmeister David Show and John Shirley, for Paramount. Brandon Lee toplines the film!

William Shatner has been starting rumors that Paramount's next *Star Trek* film will find Kirk and Spock at each other's throats on the deck of the Enterprise. Paramount is steadfastly ignoring Shatner, who was hoping to get "buzz" around Hollywood, forcing the studio to accept his plans. No dice, says Paramount, which isn't interested in Shatner's ideas.

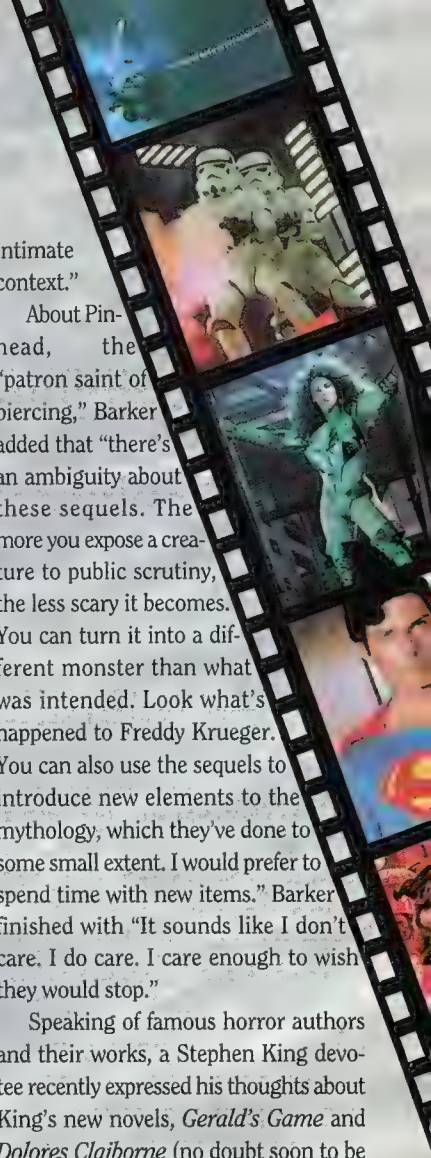
Howard Stern's *The Adventures of Fartman* has an $8-11 million budget from New Line Cinema. The flatulent superhero film will shoot in New York in May, written and directed by Jonathan Lawton. It's expected to smell up the theaters this fall.

In other odd comedy/superhero news, Keenan Ivory Wayans has left *In Living Color* over disputes, joining his brother, the now-occasional-guest-star Damon Wayans. The two want to explore movie projects. The first on their slate is *Blankman,* a superhero comedy film the two have been working on for Columbia for a year or so. Written by Damon, the film starts shooting this month.

Richard Donner is shooting Anne Rice's *The Witching Hour* in New Orleans, Seattle, and Los Angeles, from a script by Mark Allen Smith. Warner is releasing the film, but no cast had been announced by press time. Donner's also producing *Speed Racer,* set to shoot in Australia and Japan later this year. Patrick Read Johnson is directing, from his and John Lau's script.

Clive Barker recently dropped by in Portland, and filled me in on some of his plans. He's now working on a 500-600 page novel called *Everville,* set in Oregon. He's also working on a new fantasy film of his own creation, he's working with Nelvana on a $22.5 million animated feature film of *The Thief Of Always,* for a Halloween 1994 release.

Barker also spoke about sequels to his movies. A *Candyman 2* is on the way, which he was pleased about. What about *Nightbreed 2*? "Fox has *Home Alone 2,*" Clive laughed. "I think they can afford to do *Nightbreed 2.*" Barker was less than enthusiastic about the now-planned *Hellraiser 4.* "I would love it if there was never another *Hellraiser* movie." The original film, written and directed by Clive, was "never meant to be dragged out of its intimate context."



About Pinhead, the "patron saint of piercing," Barker added that "there's an ambiguity about these sequels. The more you expose a creature to public scrutiny, the less scary it becomes. You can turn it into a different monster than what was intended. Look what's happened to Freddy Krueger. You can also use the sequels to introduce new elements to the mythology, which they've done to some small extent. I would prefer to spend time with new items." Barker finished with "It sounds like I don't care. I do care. I care enough to wish they would stop."

Speaking of famous horror authors and their works, a Stephen King devotee recently expressed his thoughts about King's new novels, *Gerald's Game* and *Dolores Claiborne* (no doubt soon to be films). Critics have been praising King's new insights to the female psyche, and the new tenderness he displays. The expert postulated that they were talking about the wrong King. "Stephen King did not write these books," he said. "Tabitha King, his wife (also a writer), did. The style of writing is totally Tabitha's. Stephen may have contributed the story, or even co-written the books, but the bulk of them is Tabitha's." Whether this is true or not remains to be seen. Remember that King once denied writing the Richard Bachman books. Readers and King experts, your thoughts?

An *Inspector Gadget* live-action film is now being readied, to be co-produced by DIC and Ivan Reitman.

Dino De Laurentis Communcations is planning a big-budget SF film called *Timers.* Nick Theil wrote the script, and

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director Uli Edel (*Body of Evidence*) will probably direct.

Rumor has it that *Superman: The New Movie* is going into production this month, to film in Florida. More news on this next month.

Mike Valerio's *Stealth Force* has been optioned for a movie by Planet 3 Entertainment Group. Eight issues of the comic, which detailed the adventures of four undead "special operatives," were published by Malibu in 1987-88. Valerio has written a film script, though it's unclear as to whether or not his is the version that hopes to be in production this summer.

Marvel film projects which are in negotiation in Hollywood include: *Ghost Rider*, by George Dasmotos (*Rambo*), *Cage*, written by Kit Carson and produced by Ed Pressman, *Elektra: Assassin*, supposedly with Oliver Stone's interest, *Incredible Hulk* now back at Universal, and *Blade, Vampire Hunter*, now being developed by rapper L.L.Cool J. Of course, there's also Columbia's *Black Panther*, scripted by Terry Hazy (*Mad Max*) for star Wesley Snipes.

Perhaps the most interesting Marvel project is *Dr. Strange*, which Marvel told *Variety* (November 30, 1992) that Wes Craven was writing and directing for Savoy Pictures. That didn't stop *Comics Scene*, our nominal competition, from printing a two-page article in their February issue (out in December) that stated that Francis Ford Coppola was producing the *Dr. Strange* film with Columbia Pictures, with son Roman Coppola to direct. Of course, as they admitted in the article, they didn't have the rights yet, but they wanted them.

VIDEO, THEATRE, & THEME PARKS

Annie Warbucks, the long-planned stage sequel to the smash *Annie*, will finally hit Broadway this spring. After a great showing outside of New York last year, the show opens March 18th at the Neil Simon Theatre. Get your tickets now!

It didn't burn up the box office, but maybe Ralph Bakshi's strange *Cool World* will translate better on the small screen, where video viewers can freeze-frame and slo-mo the frantic scenes. Gabriel Byrne is a cartoonist caught in his animated world, where he falls prey to Holli Would (Kim Basinger), and must be rescued from her machinations by hard-boiled detective Brad Pit. *Cool World* hits the mean streets on February 24th.

Sharon Gless, late of *Trials of Rosie O'Neill*, is soon to make her London stage debut in *Misery*, a new play written by Simon Moore from the Stephen King novel and film. Bill Paterson stars as the beleaguered writer she finds and brings to her cabin.

Two developers were in a legal war over the rights to doing a proposed *Wizard of Oz* theme park in Kansas, but one of them recently won out. Landmark Entertainment Group is designing the park, using designs from L. Frank Baum's original Oz novels (and succeeding ones by Ruth Plymley Thompson and Jack Snow) and the 1939 MGM movie classic. Attractions will include Munchkinland, Yellow Brick Road Country, the Haunted Forest, and the Emerald City. Visitors may enter through Dorothy's house, crashed in the center of the Munchkin square. The park is expected to cost $350 million!

Full Moon Entertainment's March video release through Paramount is *Robot Wars*, but we'll have more about that next issue. Meanwhile, look out for Paramount's *Duplicates*, an SF thriller in which Gregory Harrison finds his missing son with a new family and of memories of his former life. What he and his wife find is an insidious experiment that transfers human memories to computer banks! *Duplicates* will be released February 17th.

Finally, enjoy this behind the scenes shot from *Teenage Mutant Ninja Turtles III: A Fuedal Fable*, due out in April. Next month I promise, we'll have that delayed exclusive set visit report and photos.

That wraps up this month's Hollywood Heroes, the accept-no-substitutes news column. We'll catch you back here next month for more fast-breaking news, opinions, and a surprise or two! March into the next issue, in March, right here at Hollywood Heroes!

TEENAGE MUTANT NINJA TURTLES © MIRAGE STUDIOS. TMNT 3: A FEUDAL FABLE © NEW LINE STUDIOS.

Next month: Behind the scenes visit to* TMNT III: A Feudal Fable, *with exclusive info and photos!

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Roy Thomas discusses the Angelino version of Earth's Mightiest Heroes

ASSEMBLING THE AVENGERS WEST COAST

By Patrick Daniel O'Neill

When discussing the history of Marvel Comics, after getting past Stan Lee, Jack Kirby and Steve Ditko, one name always comes up: Roy Thomas. Thomas was one of the first of the "second generation" of comics professionals, the group of former fans who began to appear in the comic-book credits in the mid-1960s. After a brief stint at Charlton Comics, Thomas moved over to Marvel, picking up the scripting reins on titles such as *X-Men* (the original team) and *Avengers*.

That's not surprising, because team books have always been a special interest for Thomas, a fact he freely admits. "I've done a lot of team books: I've always liked them, probably because I was such a fan of *All-Star Comics*," he remarks. "I've always liked team-ups, whether it was the original Marvel Family, the Timely teams, or other stuff of that time. Of the books I particularly would have liked to write, *Avengers* is probably closest to the kind of team I like—characters who appear in other books."

Despite this life-long affection for group dynamics, Thomas—currently scripting the adventures of the *Avengers West Coast*—has difficulty articulating the appeal. "I don't know that I can explain the appeal—some people prefer solo characters, some prefer horror characters, some prefer women; in my case, I like dealing with the various personalities and powers and how they intermingle," he attempts to explain. "Of course, in the old comics, the characters didn't have much in the way of personalities—it was more like a chess game, which is also one of my favorite activities. That's what it is, mixing the powers and personalities together for the sake of a good story."

How has this part of team writing fit in with his current assignment? "A great appeal of *Avengers West Coast* has been dealing with the personalities—in particular, developing characters such as the Living Lightning, who was a new character, and Spider-

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Ron Lim on

-OLOGIES

"I've always been interested in Asian mythology—especially the legend of the Monkey King. The clash of those mythic figures from the past with the hi-tech world of the future intrigued me. After working both of these concepts into a sketch, I showed them to Peter. We both liked the idea of the Monkey King characters running around loose in a futuristic setting, so we worked on the concepts that would lead to the creation of DRAGONLINES."

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Woman, who was not quite a blank slate but not much had been done with her." Thomas says. "A lot of material was lying there for me to do something with. I find working with those characters the most fun because they aren't controlled by other books. It's very difficult to figure out what to do with Iron Man, if he's dying in his own book...or Wonder Man, if he's changing in his own book. It's very difficult to keep abreast of those things. That's one of the reasons Stan dropped Thor and Iron Man out of the Avengers in the first place. He didn't realize what lay ahead. With characters like Wolverine, they've long since given up trying to coordinate everything.

I've done a lot of team books: I've always liked them, probably because I was such a fan.

"But in *Avengers West Coast*, we try to keep up with what's going on in the other books—*Iron Man* is edited by the same editor, Nel Yomtov; I try to keep in touch with Gerard Jones, who writes *Wonder Man*; I keep in touch with [executive editor and *Captain America* writer] Mark Gruenwald on USAgent, who is a particular interest of Mark's. But I like to play around with the characters I control because they aren't involved elsewhere—even Hawkeye and Mockingbird, most of whose lives revolve around *Avengers West Coast*. I like to be the dog and not the tail wagging the dog," Thomas laughs.

"On the other hand," he admits, "it's good to have the other characters around. It helps sell the book and makes the team seem more powerful if the superstars are dropping in. It's a challenge to drop them in."

Unlike most of Marvel's titles, *Avengers West Coast* is set in Southern California—far from the locale of most of the company's heroes, New York and environs. Thomas says that distance can present problems when developing storylines. "*Avengers West Coast*'s location is a hindrance when you want to use reservist Avengers or other guest stars—you always have to motivate them somehow. Whom do we get in to replace Iron Man or Wonder Man? The only other character generally located in the west is the Hulk—and for some reason we don't seem to be able to use him. She-Hulk was from Los Angeles, but she moved to New York to get her own book," he chuckles, "or to join the main group of Avengers, I guess. I had to move Spider-Woman from Denver to get her into the book."

But the location has also allowed Thomas to expand the cultural boundaries of Marvel's characters. "I really wanted to develop a few native characters," he says. "In particular, I thought it was ridiculous that *Avengers West Coast* had never had a character that helped it to reflect the ethnic diversity of the LA area or the whole West Coast. There was not a Mexican-American character and the group was way too white-bread for me." Thomas solved that problem by introducing the Mexican-American hero, Living Lightning.

"There ought to be an Asian-American, too, but I've only been able to create one hero so far," Thomas continues. "I did create one or two sympathetic Asians who got caught up in the villain group Pacific Overlords. There will be others—after all, I created Sunfire back in the *X-Men*...and actually came up with him several years before I used him. I had asked Stan if I could create a Japanese mutant who was a result of the Hiroshima blast. Stan wouldn't let me add him as an X-Man, but eventually I brought him in as a semi-sympathetic villain, with the potential to be a hero. Stan was always in favor of ethnic diversity—the Black Panther, Wyatt Wingfoot, many others."

Thomas says the reasons for the 30-year success of the Avengers' titles has been a consistency of membership type—despite its many roster changes. "The Avengers have always had Marvel's most powerful and/or most popular characters as their mainstays. In particular, Captain America, Thor and Iron Man—but also including some lesser lights with long histories: Hawkeye, Dr. Pym and the Wasp, Scarlet Witch. Quicksilver was a reservist, until I recently discovered he was now a member of X-Factor and I had to

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Chuck Dixon on

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Ongoing Monthly Comic
Beginning Late March

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write him out.

"Basically, those early characters have given a consistency to the team. Take the characters in the first 15 issues—before the team's first big change: Virtually all of them are still around as Avengers or at least reservists. For some reason, Thor, Iron Man and Captain America have always been around, but they've never added any other of the top-line characters as regulars. Spider-Man was brought in briefly, the Thing hung around for a while, She-Hulk—but there was never a trend to add too many others."

Of course, in the old comics, the characters didn't have much in the way of personalities

But the book's style has changed with the times as well. "I think there's now more emphasis on personality, perhaps, and less on plot than there once was. That's both a good and a bad thing. It depends on what you perceive your audience's interests to be and trying to adjust those to your own interests to write a good story."

The Avengers were once the premiere super-team in the Marvel Universe, the core around which much of the Universe revolved. Their place has been supplanted, over the past decade, by the X-Men and their spin-off mutant groups. Thomas thinks that has something to do with the central themes of the two books.

"One of the reasons *X-Men* finally took off, I think, is because of their subtext of the outsider. Almost anyone—and especially teenagers—can identify with that. The Avengers' strength in the early days...and maybe the reason it has been surpassed by the X-Men—is that they are the quintessential insiders. The age group reading comics has always found it easier to identify with the outsider, the rebel. After all, the Avengers are the guys the US government and the UN call on to handle things. It's hard to identify with that.

"The hard part, I think, is that although the name has always been 'the Avengers,' they really don't do any *avenging*," Thomas points out. "They have a UN charter now that really doesn't call for them to avenge anything...unless the UN thinks they should. I think the Avengers need to be more self-starters and keep looking for more of a motivation than simply carrying out the dictates of the UN or some other organization."

Every writer who works on the Avengers casts the team in his own image, within that core of "most powerful/most popular" that Thomas outlines. Given his "druthers," who would Roy Thomas use in the Avengers?

"My favorite Marvel hero is the Thing and I'd love to have him as an Avenger. But as long as there's the Fantastic Four, that doesn't make any sense," he notes. "At this stage, if I were putting together an ultimate avengers group, I'd probably include Spider-Woman—although I wouldn't have said that a year ago. I very much enjoy the idea of the single mother trying to be a superhero while raising a child. It gives a unique bunch of problems and solutions. I've always liked the Sub-Mariner, but it's hard to fit him into a group. I actually don't have a lot of other preferences—I suppose I'd like to use the Vision, simply because having done the basic creation work on him (and John Byrne having restored the character to the way I had liked him), I'd like to bring him back...in something closer to his original colors."

Thomas ends by interjecting an amusing tidbit about the Vision: "Stan Lee once told me that a character with a red face would never sell a book—and I'd remind him that [then-Marvel publisher] Martin Goodman had told him that a spider character would never sell a book, either," he laughs.

In three decades, nearly every Marvel character has either been an Avenger or fought alongside them for an issue or three. Although the Avengers are no longer the center of Marvel's superheroic world, there's little chance they will disappear. ☆

Scarlet Witch, Ironman, Wonder Man, Wasp, Dr. Pym™ & © Marvel Entertainment Group.

Neil Hansen on

ENERGY

"Untamed is raw power in motion. I hope to show every facet of energy possible; from the energy I expend sweating blood over intriguing details —to the energy my characters expend writing their own lives—to the energy a reader will have to summon, to experience the book to its fullest."

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For 30 years, they've been the best of the best. They are the Mighty Avengers™

BY PATRICK DANIEL O'NEILL

"It should be something colorful and dramatic, like...the Avengers, or..."

"'Or' nothing! That's it! The Avengers!!"

"We'll fight together or separately, if need be!"

"I pity the guy who tries to beat us!"

"We'll never be beaten! For we are...the Avengers!"

Thirty years ago this September, with these words, a legend in comics was born. After teaming to prevent the god of evil, Loki, from using the Hulk's power to destroy his brother Thor, five of Marvel's earliest heroes swore to work together to fight for justice.

They were an eclectic group: The aforementioned Hulk, a green monster often hunted by the authorities; Thor, the Asgardian god of thunder: Iron Man, still in his early, bulky armor; Ant-Man, the scientist turned miniaturized adventurer; and his partner the Wasp (who didn't get cover billing, by the way). Obviously patterned after DC's Justice League (and earlier Justice Society), as well as Marvel's own short-lived late-1940s team, the All-Winners Squad, the idea was to take the company's solo characters and bring them together once a month for a joint mission.

But it grew into much more than that. By the end of the second issue, creators Stan Lee and Jack Kirby obviously realized that the Hulk wasn't much of a team player and he left the group when he came to the conclusion they didn't trust him. Two issues later, the Avengers acquired their heart and soul when the remaining teammates fished a certain red-white-and-blue clad form out of the icy waters of the North Atlantic.

Captain America had returned from a frozen tomb to bring real success and leadership to "Earth's Mightiest Super-Heroes," together for another 11 issues. But, again, Lee and Kirby realized that coordinating the adventures of the solo stars—Iron Man, Giant Man, Thor—with their Avengers duties was becoming too difficult. It was time for a change.

No other such team had ever worried about this kind of continuity. So what if Green Lantern was in space this month in his own book? There was plenty of time in 30 days for him to get back and join in with the JLA. But Lee had begun treating his fictional world as a cohesive whole—events in one title frequently affected the others. The big guns resigned as active Avengers and were replaced by a team of newcom-

AVENGERS LOGO (AND HAWKEYE, IRON MAN, THOR, CAPTAIN AMERICA)™ & © 1993 MARVEL ENTERTAINMENT GROUP.

Howard Chaykin on

MORALITY

"I've always had a problem with heroic motivation in comics. MIDNIGHT MEN isn't about another hero out on the vengeance trail, striking melodramatic poses of self pity. Not one more rich guy dressing up like a jerk spending his fortune on expensive toys to drive around at night and beat up petty criminals. I wanted to do a story of a hero motivated by what moves me—guilt, shame, and moral responsibility. Recognizable emotions with a human scale—acted out by a protagonist with size 10 clay feet."

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MIDNIGHT MEN™
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ers—none of whom had his or her own feature—led by Captain America.

The oddest thing about this bunch was that they were all reformed villains. Hawkeye had been an inadvertent adversary of Iron Man's, and brother-and-sister mutants Quicksilver and the Scarlet Witch had recently left Magneto's Brotherhood of Evil Mutants over in the *X-Men*.

So *Avengers* #16 was the beginning of the end of stability for the Avengers. After that, heroes would come and go with amazing regularity: Giant Man came back as Goliath, along with the Wasp; Cap left on a secret mission for SHIELD; Quicksilver and the Witch headed back to their native central European land to refresh their waning powers; Hercules came and went a few times; Goliath became Ant-Man again, and then Yellowjacket; Hawkeye became Goliath II (yes, you read that right), and then Hawkeye again. An android created by Yellowjacket, the Vision, would join (and later marry the Witch); the Black Panther came and went with regularity, depending on his resident alien status in the US, I suppose. You couldn't tell the heroes without a scorecard.

And maybe that was the whole point: Anyone and everyone might be an Avenger—even if only for an issue or two. The book became, in many ways, the core of the Marvel Universe throughout the '60s and '70s. Many an important character or concept first saw print in the pages of Avengers—Baron Zemo, the Masters of Evil, Wonder Man, Ultron (in all his numbered incarnations), Kang the Conqueror, Immortus, adamantium, Limbo.

Today, crossovers and maxi-series are all-pervasive; readers require special gimmicks to even make them care about the latest 12 issue across-the-board, everybody-and-his-mother "event." But the Avengers all but invented the modern comic-book epic: When a trio of Skrulls impersonated Thor, Cap and Iron Man, the team soon found itself roped into the Kree-Skrull War; a few years later, Loki and Dormammu tricked the Avengers into battling a team of former allies in the "Avengers-Defenders War"; and Captain Marvel recruited the heroes as his colleagues in the original battle against the death-loving Titan called Thanos (and how many times has that little plot been run around the track since?).

And the creative personnel who worked on those stories and more read like a Hall of Fame for the Silver Age and post-Silver Age. We've already mentioned Lee and Kirby, but how about Roy Thomas, Don Heck, Wally Wood, Frank Giacoia, John Buscema, George Klein, Tom Palmer (whose inks have been the "style" for the Avengers for 20 years), Dave Cockrum, Rich Buckler, Gene Colan, Bob Brown, Steve Englehart, John Byrne, George Perez, Gerry Conway, Jim Starlin, Walt Simonson....

Yes, the Avengers have had their lean

Bret Blevins on

SEX

"I find sex, when pursued by a noble mind, to be a thoroughly rewarding pastime. Difficult to sustain as a continuous occupation (Lester Girls of THE TROUBLE WITH GIRLS excluded), but well worth the attempt, if pursued safely.—And don't forget, it's a biological necessity!—Heck, if not for sex, none of us would be here!"

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THE TROUBLE WITH GIRLS™
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times as well. At one point, the team was reduced to just Goliath, Wasp and Hawkeye... and Walt Simonson had everybody resign—to be replaced by such unlikely types as Mr. Fantastic and the Invisible Woman!

It's a tough book to write and draw, by all accounts. At its best, it features a half-dozen or so costumed characters, three or four non-costumed supporting cast (including the ubiquitous Jarvis the butler), lots of high-tech gadgetry and backgrounds, and—just for good measure—some cosmic concepts, worthy of challenging the likes of a modern electronics knight, a storm god, a super soldier and their buddies. This is not (or shouldn't be) set 'em up and knock 'em down plotting.

Today, the Avengers' position as the axis around which the Marvel Universe revolves has been usurped by the ever proliferating mutant books. And maybe that's just the way of the world—after all, things change. No one who, like me, has read the Avengers for nearly its entire 30-year history can argue that status quo is the way to success.

Maybe Roy Thomas, in the interview elsewhere in this issue, has a point: The Avengers are the ultimate "insider" heroes in the Marvel Universe... and in this age when insiders are viewed with suspicion, when politicians win by running against Washington, DC, perhaps that's a detriment hard to overcome. But once it was thought of as a triumph; These heroes didn't have to keep looking over their shoulders to see if the authorities were still on their side—they carried credentials that *ensured* it. It was like having the friendly cop on the beat and a superhero all in one package.

Thus, an old Avengers fan can only wonder: Is this, the beginning of the Avengers' fourth decade, at last the year in which they will regain past glories and become—after too long—"Earth's Mightiest Super-Heroes" once more? ☆

The Avengers (Vision, Black Knight, Hercules, Captain America, Thor, Crystal, Sersi) ™ & © 1993 Marvel Entertainment Group.

Joe Kubert on

HUMAN NATURE

"I don't think human nature changes at all—I don't think it has since the Stone Age. TOR gives me an opportunity to draw comparisons to situations that apply today. Race incidents, morals. I've tried to make TOR as believable and plausible as possible. His first reaction is to save himself. Tor's not a guy in a white hat, pure of mind and body. When he sees a woman being sacrificed, his first reaction is why bother? But when he hears her plaintive wail, he can't walk away."

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CLAWS & EFFECT

Larry Hama and Mark Texeira bring a new direction to the adventures of Wolverine

BY ROBERT V. CONTE & PATRICK DANIEL O'NEILL

It is rare that a character takes five or ten years from its original appearance in comics to become a big hit—Superman took the world by storm in 1938; Batman did the same a year later.

But Wolverine, the Canadian mutant hero, didn't become a major star until several years after his initial guest shot in *The Incredible Hulk*, and only after a few years as just one of the band of outlaw heroes called the X-Men. Chris Claremont and Dave Cockrum breathed new life into this bit player, and John Byrne's interest in his fellow Canuck spurred reader interest as well.

Logan has been given a long, convoluted, mysterious—and maybe even false—history...and now the task has fallen to Larry Hama to clear up some of the red herrings in Wolverine's past. The red herrings were planted not only by Claremont and Byrne, but by Barry Windsor-Smith in the "Weapon X" serial published in *Marvel Comics Presents* (which purported to be an "origin" for Wolverine, but raised more questions than it answered), and by more recent revelations by mutant scribes and plotters such as Jim Lee, Whilce Portacio, Fabian Nicieza, and Scott Lobdell, not to mention X-editor Bob Harras—whose editing philosophy seems to be "keep the fans guessing."

Hama says he doesn't feel bound necessarily by everything the previous writers have contributed to Wolverine's background. "When you write certain characters for a while, you write them incrementally," he explains. "Every writer who has worked on a character with the longevity that Wolverine has had will emphasize certain elements from that character's history, while staying away from elements that don't appeal to that particular writer.

"In other words, I will acknowledge parts of 'Weapon X' when they are necessary in telling my story. Most likely the parts I felt most comfortable with."

That acknowledgment of "Weapon X" and other parts of Logan's past has come in the form of a plotline in which Wolverine (and other members of a presumed experiment in creating super-operatives) discovers that many of his memories are false—impressions of experiences that never happened, created in order to impart certain psychological effects.

Hama says some of the mystery of Wolverine's past will remain...if only because he is not solely in charge of the hero's destiny. "Working on a title like *Wolverine* is a little different, because I don't work on him alone. Other people write their stories using him, so I am part of the framework that makes the legend of the character."

That framework, in 1993, will include a summer-long cross-over among all the books in the mutant stable...including *Wolverine* this time around...and Hama says the results will definitely have an effect on Logan. "Everybody involved with any of the 'X' characters met upstate to plot the story. A major betrayal is discovered, a major character comes

Wolverine, Sabretooth, © & ™ Marvel Comics 1993

Carl Potts on

SUBSTANCE

"A good comic needs substance to fulfill its potential. 'Surface flash' may catch your eye, but there has to be something underneath the flash to make it really worthwhile. A good comic has characters with depth, dealing with believable—or at least interesting—conflicts.

Every *HEAVY HITTERS* title has tons of action and killer visuals drawn by some of the industry's best talents. And every story has substance at its core, making *HEAVY HITTERS* something to be proud of—but that's another subject."

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HEAVY HITTERS™
Carl Potts,
Editor In Chief
Epic

ALIEN LEGION is TM & ©1993 Carl Potts.

back, and something real heavy happens to Wolverine." Pressed for details, Hama responds, "Let's just say that it's going to *hurt*!"

Hama has recently been joined in chronicling Wolverine's adventures by artist Mark Texeira, fresh from a stint on *Ghost Rider*. Texeira sees the book as something of a challenge. "There's a lot of tension with a book of this caliber. You're viewed from lots of angles that you're not aware of," he admits. "You've stepped into celebrity superhero status from a horror/monster status on *Ghost Rider*. There are certain other points of view you have to take into account. The work has to be just as exciting, but you have to stress the drama and the high tech more, remaining aware that *Wolverine* has a much younger audience than *Ghost Rider*, and they tend to appreciate things that are more 'cosmetically' appealing. With horror books, things tend to look very serious and moody; with *Wolverine*, it has to look a little brighter, a little sharper. That's a hard transition to make, but I'm more than willing to learn how to do that.

"And, of course, following people like Marc Silvestri, Jim Lee and John Byrne, you're stepping into some very big shoes. And you have to fill them up very quickly, or you lose your audience."

And the complications that Hama has thrown into the mix, as he unscrambles Logan's past (or perhaps simply re-scrambles the elements), have only added to Texeira's difficulties. "At first I thought, 'wow, this will be great. It's a single character, Wolverine'—and then I found myself in the midst of this parade of characters and all this Marvel history," Texeira points out. "It became one of the most complicated books in the mutant corner. It became a team book without my knowing it. Fortunately, all the characters weren't of equal importance—Wolverine, Jubilee, and Sabretooth were the primary focus. When you have other primary characters, however, you have to allow space for them to 'breathe,' if you know what I mean."

The artist says he has learned he must approach *Wolverine* from a somewhat different direction from the one he used on *Ghost Rider*. "When I start each issue, I have to think about how I'm going to capture an audience as quickly as possible," he explains. "The most pressure is on the cover, of course, to draw in the casual reader. So it's a question of how exciting can I make it, and how can I keep the reader moving through the book. I try to find interesting angles, to keep the eye popping. And, of course, I have to tell the story as sharply as possible, without a lot of long quiet sequences.

"I give my audience some credit, but the MTV era has created an audience that expects constant excitement," he continues. "In the 1970s, we were trained to do very detailed panels, like George Perez...and when we got into the '80s, things were more 'designy,' and now, in the '90s, everything is action-packed. I think that's all because comics are getting competition from so many other media...which puts a lot of demands on the comic-book artist."

I AM PART OF THE FRAMEWORK THAT MAKES THE LEGEND OF THE CHARACTER.

This is far from the first time that Larry Hama has dealt with a character or set of characters with a rabid fan following. Remember the big deal with *G.I. Joe* back in the early '80s? "I was offered the job of writing *G.I. Joe* because no one else wanted it," Hama recalls with a chuckle. "While I was editing and drawing at Marvel, they were reluctant to let me write stories. It was a case of being at the bottom of the list, but I'm happy that I was asked. Through *G.I. Joe*, I have established an excellent relationship with Hasbro," the toy manufacturer that originated the concept.

This toy-related series set a number of precedents in comics: It was the first comic-book title to have a television commercial, and one of the first to have a #2 that became more "collectible" than #1. That second "record" is not one that particularly pleases Hama.

"I would have felt better if it wasn't due to an economic error on Marvel's part," he notes. "Back then, comic-book stores were just coming about, so Marvel used the old strategy of printing a substantially low number on the second issue because, on the newsstands, books were returnable. Besides, most of the people who own that issue bought it for collecting purposes and not to read."

Bucky O'Hare © & ™ Continuity Graphics Assoc. 1991

G.I. Joe © & ™ Hasbro 1992

Hama is, if anything, more comfortable with the Joes and their foes than with many of the Marvel characters he has worked with over the years. After all, he created them. "Hasbro would give me a design for a figure and tell me to take it from there," he explains. "I had to name

Mike Vosburg on

INFLUENCES

"In creating OFFCASTES, I wanted to do a period piece set in Asia in the early 20th century, but I didn't want to deal with the restrictions of history. Consequently it's set in a contrived future."

"The character Jutan is modeled after photographs of the mummy of Seti I, who Sax Rohmer always cited in his physical description of Fu Manchu. "Rash Young Man" is a pun on Kirasawa's "Rashomon." "Terry and the Pirates," Hitchcock, N.C. Wyeth, Robert Fawcett, and Howard Chaykin were all major influences on this project."

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them, give them personalities, an origin and so on. I even developed dossier information for the backs of the action-figure packaging. That has become an industry standard, now."

That experience with licensed properties and animation has served Hama well with his own creation, *Bucky O'Hare*. The space-going rabbit was created, according to Hama, as a property to be published in DC's "creator-owned" line. But DC, in the late '70s, was having a number of problems, the creator-owned line never materialized, and Hama took Bucky and company to Continuity. Neal Adams was taken with the concept and never gave up on selling it to other media.

It paid off. "We have a television show, action figures, and all that," Hama says proudly. "*Bucky* is more popular in Australia, Canada, and Europe than he is here in the US. The second string of action figures has already been released over there. *Bucky* appeals to the same type of consumer that likes *Tintin* or *Asterix*.

"I also lucked out with *Bucky* in that I've worked with some of the most talented artists, such as Michael Golden," Hama adds. "It's been very creatively rewarding to work with people that see the same things I do."

Hama has been very fortunate in his professional associations. He started his career working on the now-defunct *East Village Other*, an alternative newspaper produced by Vaughan Bode and Kim Dietch. Other newcomers featured in its pages include Mike Kaluta and Berni Wrightson. He moved from there to assisting Wally Wood, doing writing and breakdowns on strips such as *Sally Forth* and *Cannon*, which had big sales on military bases.

He broke into Marvel with work on the first version of *Crazy*, Marvel's attempt to steal some of *Mad*'s thunder, then moved on to the Iron Fist feature in *Marvel Premier*. After that, he joined the roster of promising freelancers who worked at the short-lived Atlas Comics.

"When Atlas formed, they opened their offices directly across the street from Marvel," he remembers. "Howard Chaykin used to wait outside Marvel's building and ask the artists who went in if they wanted to make more money. Atlas publisher Jeff Rovin asked what I was making at Marvel. I told him $25 a page. 'Now, you're making $50 a page,' he told me. Who was *I* to argue?"

Atlas ran into many problems—most of them financial and distributor-related—and eventually folded. Disgusted with comics, Hama left the industry to become an actor, appearing in the New York production of Stephen Sondheim's *Pacific Overtures*, as well as an episode of *M*A*S*H*. "But, eventually, I went back to comics, when I realized that actors got even less respect than comic-book artists do," he laughs.

After a brief stint on several interesting, but low-selling, titles at DC—including *Superfriends*, *Jonah Hex*, and *Wonder Woman*— Hama returned to Marvel and took up the editorial reins on *Crazy*'s second incarnation.

Wolverine © & ™ Marvel Comics 1993

IT'S A QUESTION OF HOW EXCITING CAN I MAKE IT, AND HOW CAN I KEEP THE READER MOVING THROUGH THE BOOK.

Wolverine © & ™ Marvel Comics 1993

Mike Baron on

MURDER

"SPYKE is a violent and cautionary tale about places so vile, people will do anything to escape, even murder. Six royal families rule over six hellish worlds, only one of which is actually habitable. Learning to invade Earth via ritual murder, they bring their rivalries and hatreds, threatening to tear our society apart. The hero, an American security expert, enters their domain by accident and learns to his horror that in order to return to Earth, he must kill his way through a series of escalating terrors which threaten to drive him mad."

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Hawk, Lady Jaye © & ™ Hasbro 1992

And Texeira says he finds working with a veteran like Hama somewhat daunting, despite his own decade in comics. "I'm an amateur when I think of working with Larry," he chuckles. "He writes—and for more than comics: he performs music; and he can draw. It's very difficult when you have a writer who can draw almost as well as you can, because if you're not pulling your weight, he can recognize it very quickly. His criticism is taken very seriously. But I really appreciate his input, because if it wasn't for Larry, I don't think I'd have the book as a regular assignment.

"I'd like to stick with *Wolverine* for quite a while," Texeira affirms, "I draw every issue with a gnawing little fear in the back of my mind that this is the last issue. I want a certain look with the book, I just don't know if I'm capturing it. I'm hoping the editor, the writer, and the fans can keep the support going so I can stay with it."

Looking back on his more than 20 years in the business, Hama has the following advice for aspiring writers and artists: "The most important thing besides knowing how to use your skills is to make an impressive presentation. From experience on both sides of the desk, an editor will not only judge you on your talents, but on your attitude, your ability to perform under deadlines, even your personal hygiene," he laughs. "Trust me, you want to make the most professional decisions before you attempt to get work in this industry!"

Bucky O'Hare, Dead-Eye © & ™ Continuity Graphics Assoc. 1991

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Mike Baron on

SURVIVAL

"FEUD permits Mark Nelson and me the opportunity to explore a world with four intelligent species who hate each other's guts, but need each other to survive. The *Kitus* are the air species; they make art. The *Skids* live in the sea and provide fish. The *Grunts* labor in the earth, providing the raw material for the *Stokers* to forge into machines. We wanted to create a cast of characters that was simultaneously alien and familiar. Just when you think you're getting to know someone, he, she or it goes berserk and takes a bite out of someone else's neck."

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SURVIVAL OF THE FITTEST

By William Christensen & Mark Seifert

During the past decade, there is probably no single character who has influenced the genre of super-hero comics more than Wolverine. His up-close-and-personal, down and dirty way of solving problems has made him the most popular character introduced in the last twenty five years. But in comics, no great character can endure without great enemies. Enter Sabretooth, who without a doubt is right at the top of Wolvie's most-wanted list.

There are many great rivalries in super-hero comics. Some struggles have spanned decades, like Superman and Lex Luthor, for example, or the Fantastic Four and Doctor Doom. Others have also been extremely personal in nature. Such is the case between Spider-Man and the Green Goblin. But none of these match the conflict between Wolverine and Sabretooth for sheer viciousness.

Beyond that, the relationship between these two, and what their origins really are, is one of the greatest mysteries in comics. Even they themselves don't know the full story, and what they think they do know might not be true. We've seen many bits and pieces of this story over the last several years, but the full tale is as yet unrevealed. The questions remain - who are these guys, what's their relationship, and why do they hate each other?

Wolverine's Story

When we first met Wolverine in *Incredible Hulk* #181 (or more accurately, the last panel of *Hulk* #180), he was acting as a special agent for the Canadian government, in this instance dispatched to stop the Hulk's rampage through Canada. Though he was portrayed as brutal, powerful and an excellent fighter, no mention was made of his mutant ability. He boasted of his adamantium claws, but made no reference to his unbreakable bones. It's likely that at this time Wolverine didn't know he was a mutant, and certainly didn't have knowledge of the process that gave him his claws and indestructible skeleton.

Wolverine is next mentioned a few months later in *Giant Size X-Men* #1. Professor Xavier had come to Quebec, Canada to convince Wolverine to join the X-Men. Xavier tells Wolverine that he's a mutant, and Wolverine agrees to leave Department H to go with him.

In the pages of *Alpha Flight* #33, a few details about Wolverine's tenure at Department H, the special Canadian government agency of which he was a part, reveal themselves. Heather and James MacDonald Hudson, already members of Department H, accidentally find Wolverine roaming the Canadian wilderness as an animal would. He is injured, and Heather tends to him while James returns to Dept. H to get help. When Wolverine wakes he is shocked and terrified to find that he has metal claws. Obviously he has no knowledge of how he got his claws and adamantium bones or who did it. He becomes a Department H agent, and they help him to try to control his animalistic tendencies. It's also revealed at this time that Wolverine was being groomed to be the leader of the group of super-humans that would eventually become Alpha Flight. In the very next issue (*Alpha Flight* #34) Wolverine learns one possible source for his adamantium enhancement. He is confronted by Lady Deathstrike, who tells the tale of her father (Lord Dark Wind) developing a process for bonding adamantium to bones, and that it was stolen decades earlier. Deathstrike doesn't know for certain who stole the process or if that person used it on Wolverine.

In the early days of the new X-Men, Wolverine is not trusted by most of his team-mates. They regard him as a loose cannon; someone who could revert to a beast at any time. During this time, James Hudson as Weapon Alpha tried to retrieve Wolverine from the X-Men (as seen in *Uncanny X-Men* #109), claiming that Dept. H had invested a great deal in Wolverine and wanted him back. This attempt failed, and gradually the rest of the X-Men and Wolverine learned to respect each other's abilities. Over the years Wolverine learned to control his bestial nature under the guidance of Professor Xavier.

During one of the X-Men's early adventures (*Uncanny X-Men* #118) it becomes obvious that Wolverine spent several years in Japan at one time. This is explored more fully in both the *Wolverine* mini series and the *Kitty Pride and Wolverine* mini series. We learn that an enigmatic samurai, Ogun, taught

Wolverine much of what he knows about fighting. When and for how long he stayed in Japan is unknown.

We are given insight into one of the most intriguing aspects of Wolverine's mystery—his age—in *Uncanny X-Men* #268. Here we are told of a meeting of he and Captain America in 1941. Wolverine appeared as a young man at this time, and as we'll soon see, it's uncertain as to whether he's always had longevity as part of his mutant ability. This gives us a vital clue to when he was born.

Similar to Wolverine's debut, Sabretooth's first appearance doesn't really reveal much about him compared to what we know today. In *Iron Fist* #14, he is portrayed as "a freebooter, a modern-day pirate. For the right price, he'll rip off anything," and "fast... claws are razor sharp...he's like a human sabretooth, the ultimate killing machine!" As with Wolverine, this first glimpse of Sabretooth shows us nothing of his mutant abilities.

He next appears teaming up with the Constrictor in *Power Man and Iron Fist* #66. This team up lasts for the next couple of years. During his encounters with Power Man and Iron Fist (in *Power Man and Iron Fist* issues #66, #78, #84), it is revealed that Sabretooth's disposition is even more bestial than Wolverine's. In #78, he can't help himself from brutally killing several innocent people. His berserker instincts usually betrayed him during this interval though, as he was soundly defeated by Power Man and Iron Fist during each encounter.

All through this time, and during later appearances battling Spider-Man and the Black Cat (*Spectacular Spider-Man* #116, #119), there is no evidence showing that he has a healing ability. However, there are several references to his animal-sharp senses, as he often used smell and hearing to locate his victims in the dark. Sabretooth was somewhat unsuccessful in his criminal activities during this time. He would later prove (during his tenure in the Marauders, and later solo) to be a much better fighter than thief.

It wasn't until their first shown meeting in *Uncanny X-Men* #211 and #212 that we had any idea of the history these two berserkers shared. Even at this time, it was just a fleeting glimpse, as Psylocke probes into their minds and learns that they have fought before. Sabretooth is the stronger and faster of the two in this match, but Wolverine's claws and unbreakable bones even the odds somewhat.

A few months later in *Uncanny X-Men* #222, we first hear of Sabretooth's healing factor. In this brief encounter Wolverine wins a decisive victory. It is also implied that he's a mutant., as Wolverine hopes throwing him at Scrambler (whose ability is to "scramble" other mutants powers) will negate his healing power.

In Classic X-men #10, we learn of an earlier skirmish. This time, Sabretooth plays a game of hide and seek, and in the end, wins adecisive victory over Wolverine. During this clash, as with the other two, we get the feeling that this rivalry had been going on for quite some time. This confrontation takes place in continuity at about the same time as *Uncanny X-Men* #102.

In more recent times, much more has been revealed about Wolverine's past and how he ended up with his claws. Unsurprisingly, in the process we've learned more about Sabretooth as well.

In *Wolverine* #10, for example. It's Wolverine's birthday, and he flashes back to an earlier birthday when Sabretooth killed his girlfriend Silver Fox. This of course enrages Wolverine. He confronts and attacks Sabretooth, but Sabretooth conclusively wins the battle. It's clear during this issue that Wolverine doesn't have his claws yet. Furthermore, Sabretooth is indisputably older than Wolverine. Wolverine will later learn that he can't trust his memories, and the specifics of this event will turn out to be false. *Wolverine* #25 relates an even earlier tale. This shows Logan as a young being lost or abandoned in the Canadian wilderness. He eventually meets up with a pack of wolverines. Instead of attacking him, they take him into their group and raise him as if he were a wolverine.

One of the more interesting aspects of the mystery is made evident in *Wolverine* #41. Wolverine and Sabretooth meet (and of course fight) and during the battle Sabretooth claims to be Wolverine's father. This stuns Wolverine, but he can't refute it and some of his memories actually seem to confirm what Sabretooth is saying. However, at the conclusion of the battle in the next issue, a SHIELD medic claims this cannot be true due to their respective blood types. Nick Fury corroborates this remark, adding that although it isn't true, Sabretooth believes it is. He knows more, but refuses to divulge anything further.

Finally in issues #72 through #84 of *Marvel Comics Presents*, readers are made aware of something Wolverine himself doesn't yet know: How (and to some degree, why) he got his

adamantium claws and skeleton. At the beginning of the story allusions are made to Logan having just been suspended from some law enforcement agency, probably a Canadian police or secret service department. Later it would be apparent that this made him an excellent candidate for the Weapon X project, as he would have had combat training, knowledge of weapons, and the mysterious forces behind the project would have ready access to medical and other records on him.

Throughout the story we are shown the excruciating process by which adamantium was introduced into his system. During the later stage of his "birth" we are introduced to the memory implants by which he would be controlled. We would also meet three of the principal members of the Weapon X project team: Hines, Doctor Cornelious, and the mysterious "Professor." We found that Wolverine was to be used as a controlled "ultimate weapon," but by what agency is unknown. Also unknown is whether this agency stole the adamantium bonding process from Lord Dark Wind.

More is revealed in the Wolverine storyline culminating in *Wolverine* #50. In issue #48, Wolverine discovers the facility that housed the Weapon X project in Alberta, Canada. The familiarity of the place causes him to flash back to the time he was kidnapped for the project. This issue also gives evidence of memory implants of Wolverine, Sabretooth, Silver Fox, and others working together on covert operations. In issue #49 we discover that Hines and the Professor are currently tracking Wolverine, fearful he's close to the truth about his real memories. *Wolverine* #50 finds Wolverine infiltrating SHIELD and forcing Nick Fury to turn over their files on the Weapon X project. These files lead him to the Professor (who he eventually kills), as well as the facility where some of his memory implants were done. We also see Silver Fox (alive and well) for the first time in the present day. Apparently, she's now a high ranking Hydra agent.

In the story arc of *X-Men* #4 through #7, we are remtroduced to Doctor Cornelius from the Weapon X project, and yet another of Wolverine's old cohorts, Maverick. Maverick (whose ability is to absorb kinetic energy) claims that he, Wolverine, and Sabretooth worked together as CIA operatives. At the end of the story, Maverick kills Doctor Cornelius.

Wolverine, Sabretooth, Silver Fox, and Maverick, who are apparently old teammates, reunite to solve the mystery of their memory implants and the problem of their longevity (or their immortality) in the storyline running through *Wolverine* issues #61 - #65. This story implies that the Weapon X team were somehow given longevity. During this story we are introduced to Ferro, yet another member of the Weapon X project team. Ferro seems to have psychic abilities on the level of Professor Xavier, as he's been able to hide himself from Cerebro for all these years. Ferro implanted false memories into all of the team members so that the project could control them and so they wouldn't remember the covert operations later. During the encounter, Wolverine learns that his "good" memories are real, and that his fragmented memories of working with Sabretooth and Maverick are at least partially true. Wolverine is finally convinced that the good times he remembers about himself and Silver Fox are true when Nick Fury shows him the cabin they shared.

This storyline gives many clues to Wolvie and Sabretooth's careers. The Weapon X project was probably begun in the early sixties and remained active until about 1970. This fits with the information revealed in *Uncanny X-Men* #268: if Logan was in his early 20's in 1941, and he continued to age until about 1960, then he would appear about 40 years old now, and that seems reasonable. If the project was abandoned around 1970, he could have been left memory-less in the wilderness for James Hudson to find a bit after that time, giving him three or four years in Department H before he joined the X-Men in 1974.

Unfortunately, this leaves us with a lot of implications and no hard facts. Was the Weapon X team CIA, SHIELD, Canadian, or something else? Were they all mutants? And just what is his real name? Is it Logan, or is that just a code name from his Weapon X years? And, if Sabretooth and Wolverine aren't father and son, what is their relationship?

[illegible]?

Flashbacks during *Wolverine* issues #61 - #65 imply that though Sabretooth may not be Wolverine's biological father, he may have raised him as a son at some early point in his life, perhaps before the episode related in *Wolverine* #25. Conceivably Sabretooth's cruelty caused Wolverine to run away, leaving him lost in the Canadian wilderness to be found by the wolverines that issue. Certainly their similarity in nature is more than coincidence. Furthermore, there is precedence in the Marvel Universe for blood relatives exhibiting similar mutant powers.

In fact, the rivalry and competition they constantly exhibit; being interested in the same girl and continuously trying to see who's best, could be because they are brothers and grew up together. That would explain the similar abilities. Perhaps Sabretooth was forced to raise his younger brother after they were abandoned by unknown parents. Of course, this is pure speculation. Only time will tell who these two really are and why they are constantly at odds with each other.

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WARHEADS #12
DARK ANGEL #11
PENDRAGON #11

MARVEL UK COMES OF AGE!

TRUE BRIT

BY ALAN R. WOOLLCOMBE

Paul Neary is a man with a mission. As editorial director (editor-in-chief) of Marvel UK, he is the mastermind behind *Death's Head II*, *Warheads*, *Dark Angel* and *Battletide*, to name but a few of the line of British superheroes which have taken the sales charts by storm and dramatically extended the Marvel Universe over the last 12 months. Neary has done far more than merely supervise their introduction, because in more cases than not these new characters were Neary's own creations, as was the overall framework linking them together into one coherent British Marvel sub-universe. Face it, these are his babies. Who is this man, and where did he and Marvel UK suddenly spring from? *Wizard* investigates.

As with so many overnight successes, both the man and the company have been in the industry for a long time, as Neary explains. "Marvel UK started off 20 years ago from an office outside London more as a repackaging operation than as an actual editorial office." A veteran artist who had worked on Warren Comics and on Syd Jordan's classic newspaper science-fiction strip *Jeff Hawke*, Paul Neary himself joined the fledgling company in 1978 for three years, ending up as editorial director. During that period, he gave Alan Moore and Alan Davis their first professional work in the industry, but found himself at odds with the powers-that-be at the time over their preference for American reprints over British-originated material.

Neary and Marvel UK parted company in 1982, unable to reconcile the difference in outlook. While Marvel UK published the odd British-originated comic book throughout the rest of the '80s with varying

Death's Head II, Tuck Artwork: Liam Sharp™ & © 1993 Marvel Comics UK Ltd.

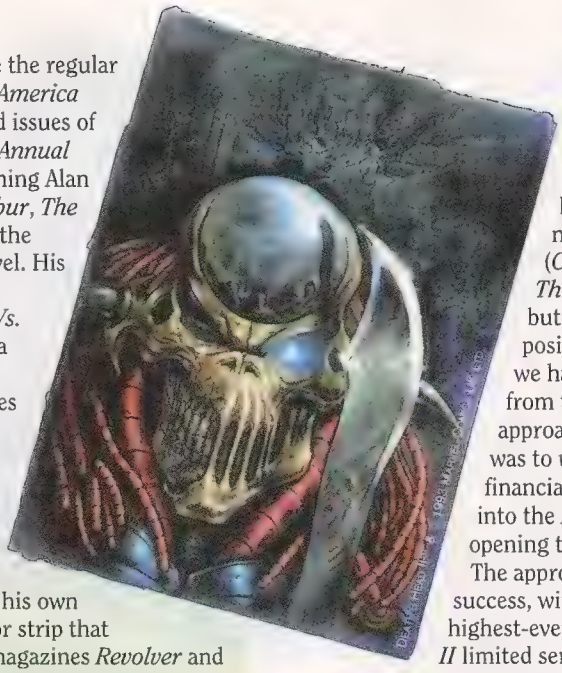
degrees of success, Neary became the regular penciler on Marvel US's *Captain America* for a 38-issue run, along with odd issues of *Ka-Zar The Savage*, *Spider-Man Annual* and *Fantastic Four*, before becoming Alan Davis's inker of choice on *Excalibur*, *The Outsiders*, *Detective Comics* and the *Wolverine: Bloodlust* graphic novel. His last assignment for Marvel was drawing the six-issue *Nick Fury Vs. SHIELD* series (now available as a trade paperback).

By the dawn of the '90s, times had changed. Neary was doing more writing work. (He co-wrote the *Wolverine: Bloodlust* story with Alan Davis for Marvel and *Mother Earth*, an as-yet-unpublished strip with Bernie Jaye for *2000 AD*, and penned on his own *Happenstance & Kismet*, a humor strip that appeared in the defunct British magazines *Revolver* and *Crisis*.) Meanwhile, Marvel UK lost its top brass and was advertising for new management. Neary applied and, after a series of meetings with Marvel UK chairman Jim Galton (formerly chairman of Marvel US) and managing director Vincent Conran, got the job of editorial director.

For Neary, it seemed like an opportunity to put more of his ideas across. "I was doing probably more writing than drawing at that time. That opened me up to the idea this might be nice to do. Obviously in the editorial position here I could do something with ideas which I would have great difficulty doing anywhere else—because I would have to get them by people who had their own agendas."

It worked out all around: Neary had a forum for his concepts and Marvel gained an experienced professional, well-versed in both the British and American comics industries. Both sides appreciated the fact. Neary says with great conviction: "Vincent Conran has given me the utmost backing and I have been extraordinarily happy here."

After giving the company a much-needed shake-up in-house, the new editorial director set about putting his ideas into practice. "Marvel UK has three main areas of publication: We're creating our own comics for Britain and America, such as *Overkill* and *Death's Head II*. We also reprint some of the American mainstream superheroes as anthology titles. Then there's the licensing side, where we are producing or reprinting comic-book versions of properties that are known in other areas such as toys, television or movies, like *Doctor Who Magazine* and *Barbie*.



"It may seem strange to American readers, but Marvel UK has never really been known in Britain for mainstream comics; it's built its reputation in the news trade with nursery titles (*Care Bears*, *Rupert the Bear*, *Thomas The Tank Engine*), but we had no real market position on action stuff. Really we had to get our priorities right from the beginning, and the approach that we wanted to take was to underwrite ourselves financially by releasing comic books into the American market and opening the account in Britain."

The approach proved a remarkable success, with Marvel UK witnessing its highest-ever sales, on the *Death's Head II* limited series. *Death's Head* was followed by five other American superhero titles, *Knights Of Pendragon*, *Warheads*, *Dark Angel*, *Motormouth* and *Digitek*, and a British anthology comic using the same strips, called *Overkill*. The rest, as they say, is history.

FORWARD THINKING

But Paul Neary is not one to rest on his laurels. "We are working on strengthening that core group of titles. We have artists and writers on those titles now who we would like to have had with us at the beginning. (We didn't because we didn't know them and they didn't know us.) We are also putting regular artists on the books, which is extremely important - *Motormouth*, for example, really has suffered badly from the juggling we have had to do for various reasons."

Neary practices an open door policy to creators old and new alike: "If a good artist or writer comes to me whose work I like and I would like to publish, then we'll come up with a project and put the rest of the team together around that initial creator. If a writer brings in a new character and I think it's good enough, I will put that in the drawer until we can plug that into the system also. Basically we have unmatched-up components waiting to go, and as they come in and we match them up, I'll slate them in for later on in the year. The whole thing from the middle of 1993 onwards is malleable and we will be adding to it. Personally, I like to see good, commercial comics - there are a lot of new ideas floating around in here and my natural instinct is to try to publish them."

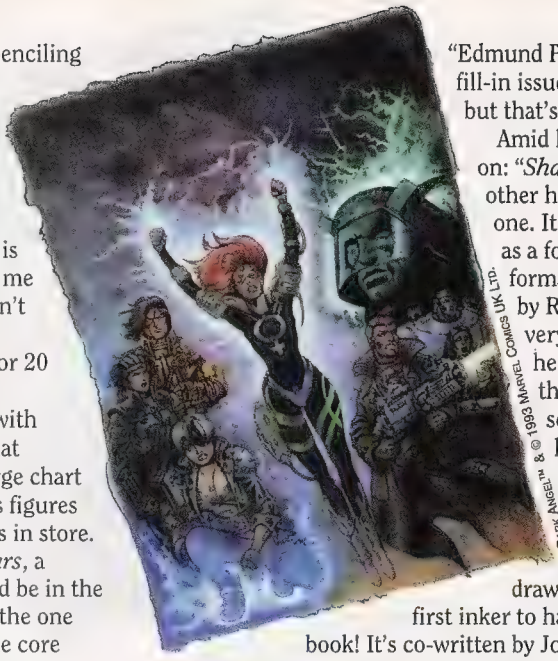
That policy has certainly worked to date. On top of a legion of new British talent, Neary has also managed to attract some bigger names: "Mike Barr is writing a *Killpower* limited series that we have got down for September 1993, though it may well happen earlier on. We have got Dell Barras, who has worked on *Green Hornet* for Now Comics and has done a lot of stuff for independent publishers and for Neal Adams' Continuity Studios - we have got him, and other members of his studio, to draw several projects coming out this year and quite a few covers. We also have Bryan Hitch, who drew

She-Hulk after John Byrne left —he is penciling *MyS-TECH Wars* for us and then *Dark Angel* after that." Even Neary's old comrade in art, *Excalibur* auteur Alan Davis, has found the time to redesign the costumes for the *Knights Of Pendragon*. "I would obviously love to have him work for us, and as soon as he is ready to do something for us, he will let me know and we'll work up something. I don't know what."

Paul Neary's current projection is for 20 superhero titles (what he calls action/adventure comics) for 1993, but with creators coming out of the woodwork that figure could increase. He fishes out a large chart bearing names, dates and projected sales figures and runs through some of the new treats in store.

First off the mark is *MyS-TECH Wars*, a crossover epic in four parts which should be in the shops by the time you read this. "That's the one we're really interested in for 1993. All the core characters from the six main books that we released to begin with are involved together taking on MyS-TECH, the evil organization that the whole of the Marvel UK universe is based around. A lot of American heroes become involved as well because the MyS-TECH people spark the war off by capturing and torturing Nick Fury, and the American characters come across in force. It's written by Dan Abnett, penciled by Bryan Hitch and inked by Jeff Anderson."

"We have *Blackaxe* coming up in February. That's an ongoing comic book about an immortal mercenary assassin drawn by Edmund Perryman, inked by Rod Ramos and written by Simon Jowett." Seeing my blank look at the names of these relative newcomers, Neary adds "Edmund Perryman has done a fill-in issue of *Motormouth*—but that's not unusual!"



Dark Angel™ & © 1993 Marvel Comics UK Ltd.

Amid laughter, he moves on: "*Shadow Riders*, on the other hand, is an unusual one. It's coming out in April as a four-issue, ordinary format comic book drawn by Ross Dearsley. He is a very interesting artist - he painted a cover for the original *Pendragon* series but we're seeing his black-and-white artwork now and it's remarkably good. He doesn't pencil his artwork, he draws in ink—he's the first inker to have his own comic book! It's co-written by John Freeman and Brian Williamson, who has drawn quite a bit for *Ghostbusters* and *Doctor Who* but I don't think he has written much for Marvel before. The book features a new group working against MyS-TECH—but they haven't been able to make a real attack on them until now for some pretty weird reasons! They're *very* hi-tech and ride around on motorcycles. Ghost Rider is involved and the Warheads guest star later on."

Due out in February 1993 is *Super Soldiers*, an ongoing series scripted by Simon Jowett, with art by Andrew Currie and Rod Ramos. The hint of Captain America in the title is no accident: "The super soldier program that gave rise to Captain America in the US was duplicated in Britain on a very small scale and was shut down through lack of funding just after it was started. They had one person that they had begun to augment who they put in a refrigerator, where he has been ever since and he has now escaped."

Brushing aside further questions with an impish grin and "the reader can find out," the captain of Marvel Britain rushes on: "*Wild Thing* starts in February. Newcomer Craig Houston is writing it (in addition to *Warheads*) and Duke Mighten (who has done work for DC and *Accident Man* for the British *Toxic!*) is inking his own pencils. It is set slightly in the future and the theme is that of people who are escaping into interactive video games. The first one involves a Spider-Man video game and Carnage and Venom are in there. It's almost like an alternative reality thing, and all the other superheroes are in there so we can do a lot of fun things there with them without it affecting the genuine articles."

"*Blood Seed* is one we should mention, because Liam is doing that next." Liam in this case is none other than Liam Sharp, wunderkind artist and creator of the look of *Death's Head II*. *That* Liam. "It starts off as a four-issue mini-series in May, but I think it will go into its own book. It's written by Paul Neary with Liam Sharp, drawn by Liam and inked by Cam Smith. Blood Seed is a high-tech barbarian, basically—sword-and-sorcery and science."

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DEATH IN THE FAMILY

Speaking of Death's Head, we are due to meet his family in a four-chapter tale bowing in April, titled *Death³: Prometheus Fire*. His *family*?! Well, almost: "We have three Death's Heads - Death's Head, Death Metal and Death Rattle (which at this point may have to be renamed). Dell Barras is supplying all the artwork and Dan Abnett the story. The premise here is that when Doctor Necker invented Death's Head II, she first set up a pile of old laboratory junk to do the readings on and put a brain in it [Death Rattle] - and it did a runner, it escaped through time. Next she made Minion [Death's Head II], which also escaped her clutches. Then, by rather convoluted means, she eventually makes Death Metal, which is the real production version that she was after to start with. Later on, Death Rattle and Death Metal will both get their own comic books off the back of that one."

Meanwhile Death's Head himself will be notching up yet another limited series, *Battletide II*. Neary points to the healthy 200,000-plus sales on the current limited series teaming the cyborg with Killpower, Motormouth's overgrown partner. "We have a three-month gap and then go back in with another four-parter with Death's Head and someone else, not necessarily Killpower."

Pause. Neary's finger skips along the chart of titles, checking he hasn't missed any in his grand tour. He has. "*Die Cut* is an astral plane patrolman who gets into all sorts of amusing scrapes. It is starting in a two-issue introductory micro-series with Death's Head in May, written by Bernie (*Dark Angel*) Jaye. A four-issue mini-series to launch it on its own starts in August, written by Glenn Dakin. Mike Gonzaga will be penciling and inking it—he's another studio-mate of Dell Barras who has worked for Continuity in the past.

"Finally, just to mention them by name..." The desk is awash with title description sheets as Neary flings them haphazardly in my direction. "We also have coming up *Dances With Demons* [a sort of cross between Doctor Strange and Midnight Sons, shipping in May], *Cyber-Space 3000* [the Marvel Universe's answer to *Star Trek*, also out in May] and *He Who Walks* [in the vein of *Sandman*, for June release]. For July we have *Plasmer* ["a very funny, sexy woman character who can change her shape"], *Gene Machine* [a genetically enhanced powerhouse, from the future] and *Gunrunner* [ditto, from prehistory]. We've also got stuff from August onwards figured out, but it's pointless to go into it at this moment because there are so many of them and our plans are very fluid."

There seems hardly a genre left untouched in Marvel UK's explosion of new titles, yet all of them tie into the main Marvel Universe. How does an editorial director decide in advance which of them get a regular place in the Marvel catalogue and which only merit limited-series status? "It depends on the preferences of the creators. Some people are pathologically averse to the concept of doing four issues and seeing how it goes. It is, however, much easier for us to do that because we can regroup and relaunch four issues in. I like that flexibility. If someone is really averse to this and they're going to go elsewhere to fix up the rest of their life after those four issues, then I don't want to worry them and I'll say it's ongoing. We forfeit the flexibility but in some cases it's necessary to do it."

There is one area, though, where there is still a gaping hole. One unfortunate result of Marvel UK's checkered past is that, despite its 20 years' existence, the outfit has precious little back catalogue worth reprinting. Much of the buried treasure has already been unearthed (most notably in the form of the *Captain Britain* trade paperback reprinting some of the good captain's Alan Davis-illustrated British solo exploits) or is being done so at this moment (*The Incomplete Death's Head*, a 12-issue series reprinting the original Death's Head yarns). Ironically, the biggest gems of all, the *Captain Britain* episodes drawn by Davis and plotted by Alan Moore, are in reprint limbo, lacking backing from Moore (both creators have a right of veto). Neary doubts that that situation will change in the foreseeable future: "It might be time to ask him again, but his answer in the past has always been that he doesn't want to see it printed."

Yet if a British Marvel Masterworks of the '70s and '80s would be slim indeed, the '90s should be remembered as the decade when Marvel UK finally lived up to Stan Lee's old billing of the Marvel bullpen as the House of Ideas. Be warned - you ain't seen nothing yet.

WARHEADS, DARK ANGEL, MOTOR MOUTH, DIGI-TEK™ & © 1993 MARVEL COMICS UK LTD.

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Adapting to a Vampire

by **Andrew S. Miller**

Mike Mignola is excited about his work in turning the Coppola movie Bram Stoker's Dracula into comics

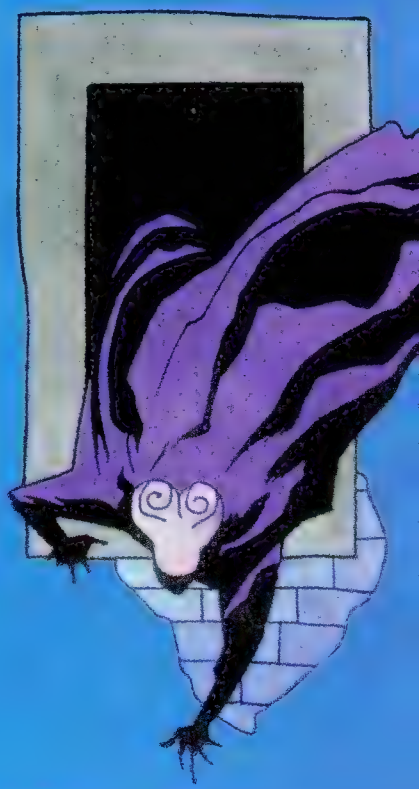
"Sitting alone in a screening room with Francis Coppola and George Lucas has to be one of the weirder experiences of your life," says comics artist Mike Mignola.

Indeed, Mignola is hard-pressed to find circumstances that compare with his recent involvement with the Topps Comics adaptation of the Francis Ford Coppola movie, *Bram Stoker's Dracula*. It's not every day that the most established trading card company in the industry decides to branch out into comics, and it's not every day they do so with a full-scale adaptation of an upcoming blockbuster movie. And, of course, it's not every day that Mignola gets to collaborate with two of the biggest names in the international entertainment industry.

That excitement did not lose itself on Mignola; not only would he be a key player in the first title from the brand-new comic-book company but, having recently moved from New York to San Francisco, he would be right next door to Coppola's Zoetrope Studios and near enough to visit the movie's breathtaking sets.

That's not to say he didn't approach the project with some degree of trepidation; Mignola, a fan-favorite for his one-shot specials on Batman and Wolverine as well as for some of the best covers in the industry, had never done a movie adaptation before, but knew them to be a sort of purgatory for comic-book creators that most do only on pain of undeath.

Says Mignola, "When I heard 'movie adaptation,' I could feel part of my brain closing down and saying, 'Well, no, from what I've heard they've never been anything but a nightmarish, horrible experience.' I certainly wasn't



Bram Stoker's Dracula By Topp's Comics, Inc. © 1992 Columbia Pictures Industries, Inc.

desperate for work and I've never been a real character-likeness kind of person as is required for most movie adaptations. But I've been such a Dracula fan that that's the one movie I would have done.

The "they" that Mignola speaks of is Topps, the trading card company that is taking advantage of the growing crossover interest between cards and comic books by coming out with their own line of high-quality graphic storytelling.

"I got a phone call from Topps saying that there was a big project they wanted me to work on," Mignola recalls. "I knew nothing about it at the time—they hadn't announced their comic books yet, it was all very secret—and I thought, 'What the hell could Topps want with me?' But I figured what the hell, I might as well find out, so I called them back, and then decided to do it."

Topps had been given Mignola's phone number by veteran comic-book writer Roy Thomas, who was handling the movie adaptation's writing duties (see *Wizard* #17). Now, with the project finished, Mignola is grateful and extremely satisfied.

"It certainly turned out to be a much better opportunity than I originally imagined," Mignola admits. "It's worked out very, very nicely, and it turned out to be a much bigger project than I originally imagined. It's gotten much more attention than I would have thought. The nicest thing about all this has been the promotion—Topps is putting out their very first comic book and they've really promo'd the hell out of this thing. I've been working in this business for ten years, and suddenly after all that time I have a dozen interviews. I just did a hardback for DC Comics (*Ironwolf: Fires of the Revolution*), and they charged 30 bucks for it and had like no promotion. Topps has been great and they've bent over backwards to be accommodating."

Among those accommodations was arranging for Mignola to visit the sets of the movie so that he would have artistic references for his work, which led to the opportunity to see some of the scenes as they were being filmed, as well as to watch the legendary director Coppola give artistic direction to his actors.

"It was old-fashioned movie-making," Mignola says. "I was looking around thinking, 'Do they really make movies like this anymore?' It was almost entirely filmed indoors, even the big outdoor scenes with big backgrounds...it was all done with the special effects right there on the set, like a mini-house in the background with a forced perspective. It was amazing, the whole setup was actually in a relatively small space.

"I really admire the fact that they're making it almost as a backlash against movies like *Terminator 2*," he continues. "Now, I love *Terminator 2*, but people are so conditioned to seeing amazing special effects done with computers. The effects (in *Dracula*) were mostly done in the camera."

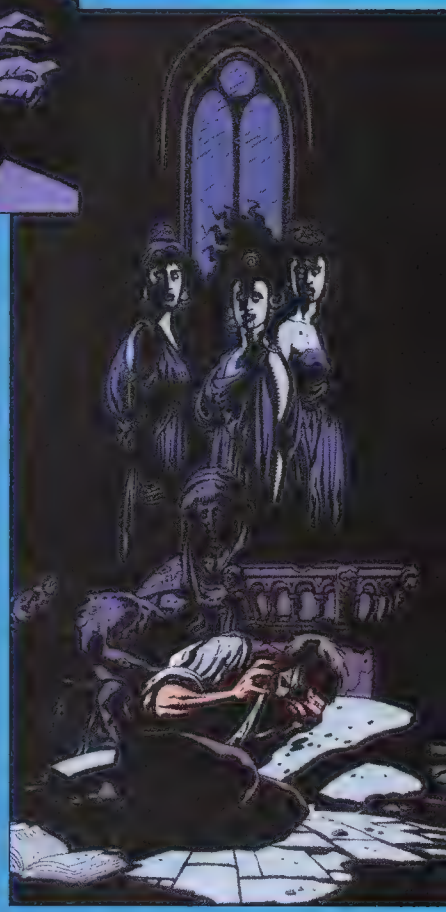
In addition, Mignola was able to work straight from the original movie script, as well as to see the rough cut of the film, allowing him to keep in scenes that won't make it into the theatrical release's final version.

"They've given me tremendous access to reference scenes that were filmed but never included...I'm very happy with the result," Mignola says. "I've never seen a movie adaptation in which readers are going to be able to see this much that's been taken out," much like the added footage that's reinserted into home video releases. "It's kind of like the laser-disc edition."

The end result, he explains, is a movie adaptation unlike most that have been seen before.

"I don't know the point in buying a comic that's just a summary of the movie," Mignola argues. "With 112 pages, I've had room to do it without rushing it, I've been able to pay a certain attention to detail, and little actions, little sequential things that I like to do. The *Dracula* film is structured very differently and the film studio is very happy having it stand on its own to complement the movie, not just imitate it."

Mignola has, however, been able to capture the movie's atmosphere and tone, mostly with the help of the fellow members of his



artistic creative team, inker John Nyberg and colorist Mark Chiarello.

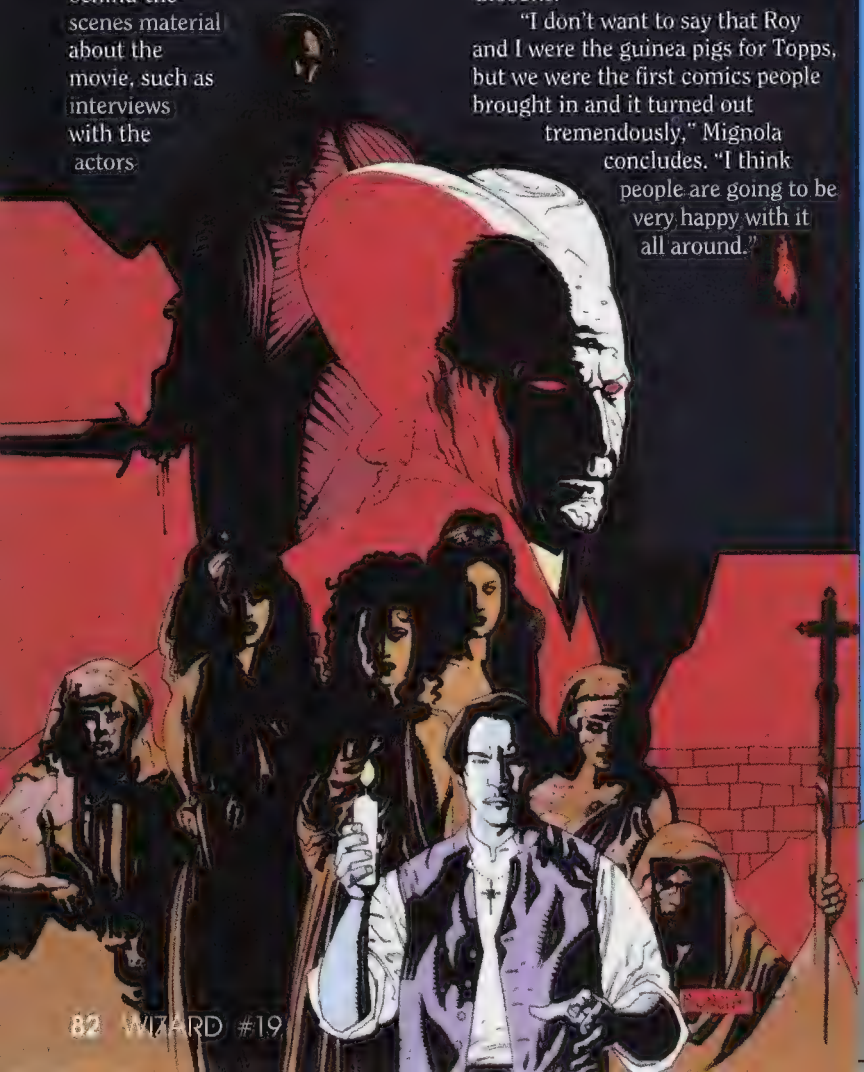
"I usually work with about 50 percent solid black, and this one is about 90 percent solid black," Mignola notes. "And with so little space to work with, I wanted someone with real subtlety to color it, and Mark is great with that. He's been able to give certain scenes certain colors to create a specific kind of feel, very distinct using only little bits—using color for a real definite reason, like a whole page in browns or grays, and then just one panel, or maybe just the vampire's eyes, in red. The way my stuff is going these days, so graphic and so heavy on the black shades, the colorist who knows what they're doing, you don't have to draw the hell out of everything. Instead of having to render this, I could just make that a different color and it will do the same thing."

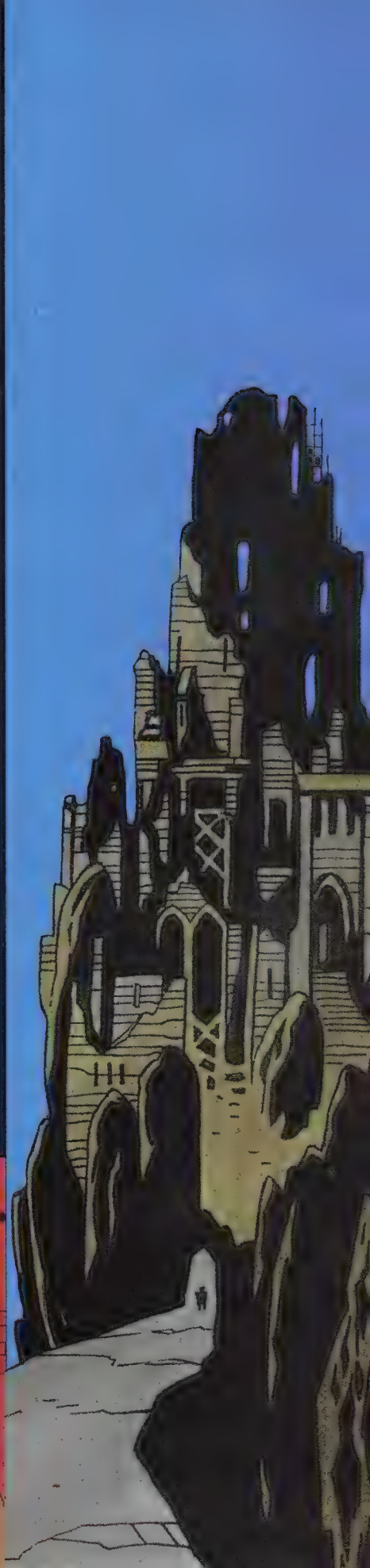
Topps will be releasing the book as a four-issue mini-series in a regular comic-book format; with four special pages in each issue of behind-the-scenes material about the movie, such as interviews with the actors and the director. And, as might be expected from a company like Topps, each issue also comes with four special limited-edition full-color trading cards, involving the series' entire art team—one card of Mignola's cover, another drawn by Nyberg, a third painted by Chiarello, and then one issue contains all four cards, and each adaptation installment contains four new cards, for a total of 16 cards not found in the company's standard movie trading card set.

"It's not a deal where you have to get a half-dozen copies to get all the cards—every copy has all the material in it," Mignola points out. "The whole comics project is tied so much closer to the movie than a normal adaptation, and there's so much extra in it, that it's a real nice package."

In fact, having done one movie project with much satisfaction, Mignola is ready to do another film tie-in, and will be handling the art of an upcoming *Aliens* one-shot for Dark Horse Comics, written by Dave Gibbons.

"I don't want to say that Roy and I were the guinea pigs for Topps, but we were the first comics people brought in and it turned out tremendously," Mignola concludes. "I think people are going to be very happy with it all around."





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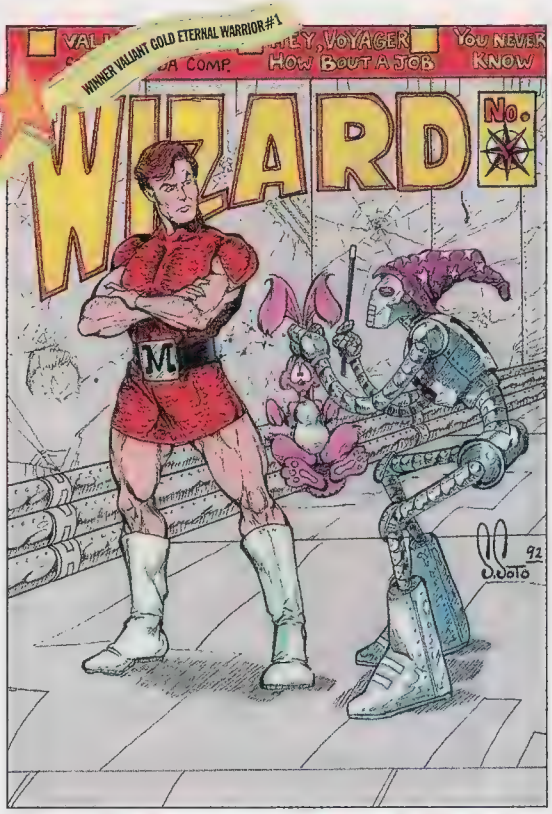

Sergio Soto
Deer Park, NY Age: 21

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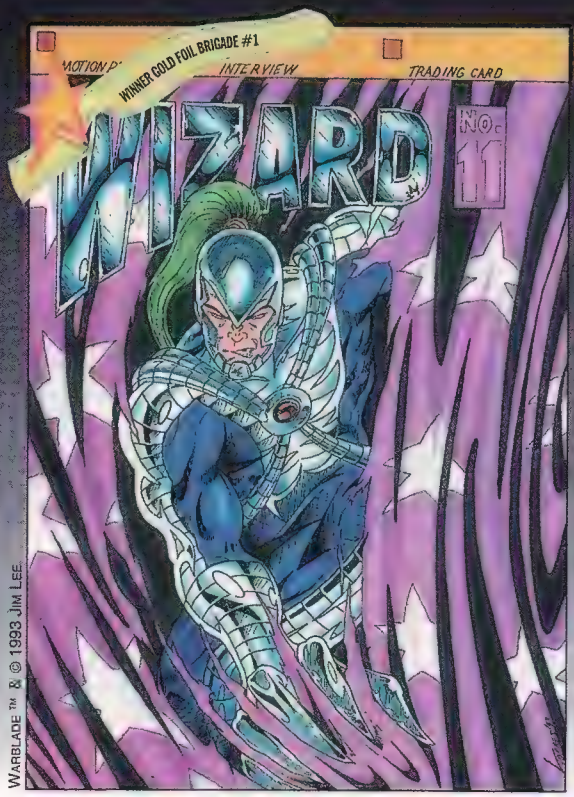

WARBLADE ™ & © 1993 JIM LEE.

Lionel Torres
Bronx, NY Age: 25

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Giampiero Genovese
Lihue, HI Age: 20

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Aurelio Galindo, Jr.
Chicago, IL Age: 18

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Jerry Scullion
Ivyland, PA Age: 29

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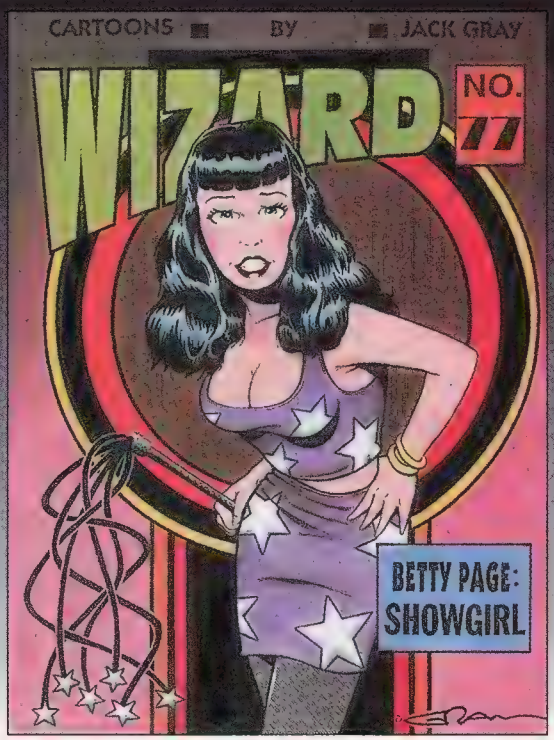
Sean Karn
Pittsburgh, PA



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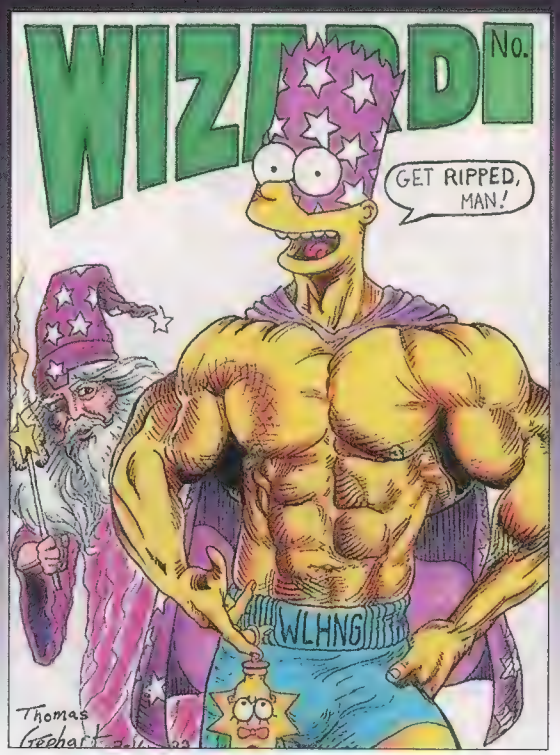
Jack Gray
Aurora, CO Age: 24

Wolverine ™ & © 1993 Marvel Entertainment Group.

Andrew Posada
Seattle, WA Age: 23

TMNT ™ & © 1993 Mirage Studios. Batman ™ & © 1993 DC Comics, Inc.

John Gandour
Boca Raton, FL



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Thomas Gephart
Dieterich, IL

Batman™ & © 1993 DC Comics, Inc. Venom™ & © 1993 Marvel Entertainment Group.

Jim Dunn
Philadelphia, PA Age: 24

Deathlok™ & © 1993 Marvel Entertainment Group.

Stephen J. Miller
Columbus, OH Age: 21

Thor™ & © 1993 Marvel Entertainment Group.

Geoff Brunner
Hollywood, FL

My Kind of HERO

To help promote the creation of new characters and to motivate creators to use their imaginations, Image Comics and Wizard Press will award a Gold Foil Supreme Al and a set of the Gold Foil Wizard Comic Con trading cards to every My Kind Of Hero published!

SLASHER

Created By Albert Holago, age 21; Portsmouth, VA

Secret Identity: Abdul Rashka
Current Occupation: Mercenary
Citizenship: Egypt
Legal Status: International Criminal
Marital Status: Single
Base of Operations: Mobile
Height: 6' 3" **Weight:** 210 lbs.
Eye Color: Hazel **Hair Color:** Black
Powers: Abdul possesses the Super Combatant Armor, a feat of high technology consisting of two parts. The exoskeletal armor, constructed of complex metal alloys, is virtually invulnerable to all forms of attacks. It can withstand impacts of over 1000 tons force, resist high-amplitude vibrational shocks, and endure beyond the point of man-made temperature extremes. Energy attacks such as lasers are even less effective. Servo-motors augment strength to a 10-ton capacity. The endo-armor is equally remarkable a thin woven network provides a controlled environment and electronic counter measures. The Battlehelm is outfitted with internal battle computers that coordinate the armor's most terrifying weapon, its blades. Apart from the obvious larger blades, the apparent sword-like parts of the armor are actually links of micronized blades!
Origin: Abdul stole the armor and killed its cyborg creator to become the world's most dangerous assassin.

SILVERWOLF

Created By Matthew Bahr, age 16; Newport News, VA

Secret Identity: John Holliday
Current Occupation: Doctor/Crimefighter
Citizenship: U.S.A.
Legal Status: Wanted for murder
Marital Status: Not married
Base of Operations: Los Angeles
Height: 6' 3" **Weight:** 205 lbs.
Eye Color: Blue **Hair Color:** Sandy Blond
Powers: Because Silverwolf is part werewolf, he has supernatural strength, and enhanced senses when he changes. Because he is only part werewolf, Silverwolf only displays some characteristics of a werewolf: fangs, claws, and (during each full moon) slightly animalistic behavior.
Origin: Silverwolf inherited his powers from his father at birth, but they did not show until his late teens. When he was unable to control his wolf side, he slew a woman out of rage and was seen running from the scene in his wolf-like form. Because of this, Silverwolf has vowed to save lives to make up for the one he had taken. The silver parts of his suit help him control his rage

For [illegible] My Kind of Hero [illegible] Amazing Art on page 84.

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WIZARD'S REALM

BY DORIS SCHWARTZ

I've gotten many inquiries about where the various games and game accessories I review can be purchased. They should be available in your local game or comic-book store. If not, ask the manager to order them for you. If that's not possible, we do handle mail orders here at the Game Room. Call us.

On the Gaming Board

I will be reviewing two unusual board games this month. Those of you who have only played *Monopoly* and have not ventured into the land of role-play may enjoy this twist on your old favorite. Its called *Powertechnics.* Instead of buying properties, you are buying countries like England, France and Germany. When all countries of the same color are purchased you have control of a "cartel." The fun of this game is the twist on the standard property game. Instead of real estate and buildings, you purchase munitions plants, armies and weapons, and then march across the board to battle other cartels.

The other game is *Nightmare,* which comes with a videotape. I previously recommended that people not bother with games on videotape, because once you have seen the tape all the way through you will know the outcome of the game. Not so with this game—the videotape is used as a timer. You have 60 minutes to complete the game or you lose to the Gatekeeper. This character is both comical and fearsome, getting more fearsome as the game progresses.

The object here is to go around the board by the roll of the dice, picking up keys before you have the opportunity to uncover one of the nightmares the players have placed on the board at the beginning of the game. Uncover your own nightmare, you are out of the game; choose someone else's nightmare—stop the video and win.

The most entertaining part of this game is the interaction the players have with the Gatekeeper, who randomly breaks into the video, at which time, all play ceases, while he sets tasks for you. The Gatekeeper orders you to answer questions before time runs out, changes your dice rolls, sends you to or releases you from "the black hole," or rewards you with either a key or an extra turn.

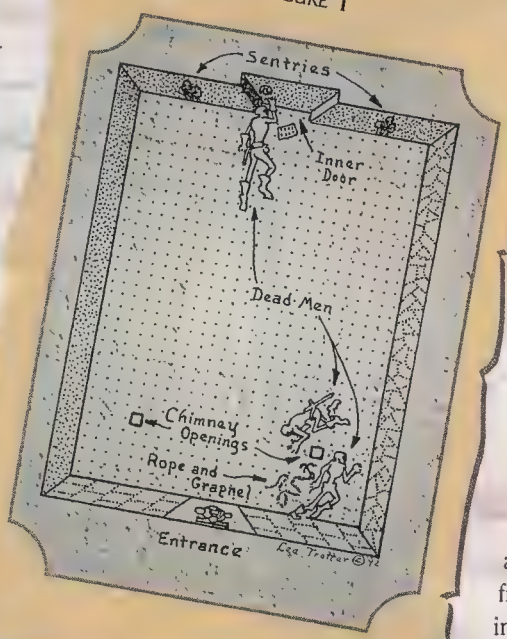
We played this game 15 times this week and have not yet tired of it. The Gatekeeper has become a familiar face but never loses his ability to frighten, or to tickle your funnybone.

The Further Adventures of Hero

Now for our own game, which has been designed by artist and game designer Lee Trotter. This month our hero will continue his excursion through his ancestor's tomb in order to help his family regain their kingdom. The next sentence is the solution to last month's contest.

Reaching out, *Hero turned the door's centerpiece so as to make the face look upward* toward "the light of truth." For a moment there was no reaction; then a bass rumbling sounded within the hillside. The door began to lift from its moorings, crawling upward at a painfully slow pace, leaving a fine mist of silt and displaced insects in its wake. Hero held his

FIGURE 1



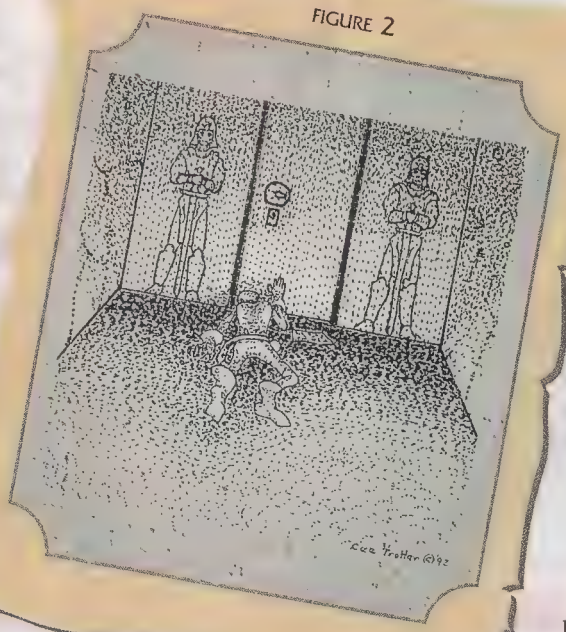
breath for a moment, expecting the air to be fouled from its long confinement. Much to his surprise, there was no rush of fetid gas—instead he saw a squirrel run through the newly formed gap, apparently disturbed by this intrusion.

Once the door was opened, Hero stepped inside and surveyed his surroundings. The room was rectangular, and approximately 15' wide by 20' long. The floor had an ornate cobblestone pattern sheathed in several inches of dust. Two shafts of dusty light filtered down from the ceiling, where two 6" shafts of dusty light filtered down form the ceiling where two 6" wide chimneys had been carved through to the surface some 15 feet above the room's stone ceiling. The walls were of unadorned stone blocks, and contrasted with the sentries which had been carved into the far wall of the chamber.

The sentries depicted royal guardsmen in antiquated armor, standing eternally vigilant on either side of a recessed door. Hero studied their faces for a moment, puzzled that the eyes of the carvings had been deeply bored into the stone of the tomb. Local sculpting style would have been to leave the eyes blank stone. These, however, were dark pits, the ends of which were not visible. This created the illusion that the sentries were looking directly at you, no matter where you stood.

After a moment he forgot the sentries and instead grappled with an even greater mystery. Apparently, he had not been the first to solve the riddle of the tomb's entrance: on the floor in front of him were the corpses of three long-dead adventurers! Two of the three died together, just beneath one of the chimneys leading to the surface. The third died at the foot of the door at the far end of the room. (see figure 1)

FIGURE 2



Hero stepped forward in order to examine the bodies of the first two, and as he did so, one of the cobbles beneath his feet shifted with a click. Thunder rang out behind him as the tomb's entrance slammed shut. Upon examining the corpses, he could detect no signs of injury, and neither of the men appeared to have tried to draw his weapon. Although both men had been dead too long to tell if their waterskins had been full, both men showed evidence of having food when they died. The only clue to their deaths lay on the floor between them. A decaying rope and grapnel was partially visible under the bodies of the men, as if they had wanted to climb up to an opening in the ceiling that was obviously too small for them to exit through.

The final man was laying face down in the dust, his hand still leaning on the door in front of him. This man also seemed to have all of his possessions intact, including an elaborate set of metal picks, two of which were still protruding from the lock mechanism of a large metal door.

Hero looked at the now sealed entrance to the tomb, then turned his attention back to the door before him. (see figure 2). "For better or for worse, this is the only way I can go, and the handle of this door is the only place to begin." Hero reached out and grasped the handle of the door, turning it. The handle didn't turn as expected, but seemed more like operating a faucet than turning a doorknob. Puzzled, he pushed at the door, which he regretted doing almost immediately. A deep groaning sound started within the walls and a low and steady noise began to come from the sentries. "Why didn't I think of this sooner?!!" Hero exclaimed. "I only hope I still have time to operate the mechanism!" And so saying, he reached for the door in hopes of saving himself from the slow death he had set in motion...

Hero knows what he needs to do. Do you?!!

To win this month's contest, answer the following:

1. What killed the three men?
2. How does Hero stop it?
3. How did the two dead men with the rope and grapnel hope to save themselves?

Winners will be drawn from all the correct entries received by March 10, 1993. The prize this month is a *Nightmare* game.

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ALAN MOORE WRITES

SPAWN 8

POSTER INSERT BY FRANK MILLER

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WITH BRIAN CUNNINGHAM

IT'S... THE '70s!

I like a good idea when I see one. I received a letter from Tony Napolitano of Peekskill, NY, and he suggested that I do a column about the toys of the mid-1970s. Everyone who reads this column regularly knows how I just love to stroll down memory lane, so, thanks to Tony, here we go...

While everyone else was doing "The Hustle" and singing "Disco Duck," I was playing with toys. My Mego dolls were, without a doubt, my favorites to play with, but they were hardly the only toys that I had at my disposal.

Before *Star Wars* figures became a hit, Mego's Micronauts dazzled me like no other toy line. Why? Because I knew nothing about these guys; I had never seen Marvel Comics' "adaptation" of these sharp looking characters, so my imagination went rampant. Made of die-cast metal and plastic, these Micronauts were miniature warriors. While some of the bodies were metal, a few were made almost entirely of plastic (like the character Pharoid) and they helped progress such neato technology as "glow-in-the-dark" body parts and spring action back-packs.

My favorite of the entire Micronauts collection (and, incidentally, one of the very few that I owned), was Baron Karza. Clad in black armor, the wonderfully evil Baron was a figure unlike anything I had ever seen. All of the limbs (including the head) were magnetized, and could be detached from the torso. While I believed this was great at that time, nowadays I wish it wasn't like that because all I have left of him is his head. I suppose that's why I haven't really seen anything like it since.

Other toy options of the mid-'70s were the Shogun Warriors. I didn't have any of the actual Warriors, but I did have their cousin, Godzilla. These toys looked great, but all they really did was roll on wheeled feet and their hands could pop off. Whoopie. After about an hour, you were looking for something else to do.

Oh, and how can we forget "Suckerman"? This creature with a thousand suction cups could probably hold the attention of any child for, oh—about five minutes. You were so frustrated by that time because you had to find a surface it would stick to; the thing bounced off of everything! It was either that, or you licked all the suction cups for it to stay.

How many of you out there remember Stretch Armstrong and Stretch Monster? I sure do. Perhaps the most memorable moment with these two toys was when my neighbor and I wanted to see how far these things really stretched. We pulled the thing for about ten to 15 feet (believe it or not!) and the rubber shell ripped, letting out a purple goo. It was fun, though.

The Six Million Dollar Man figure was an eyesore to look at. I mean, he looked like such a hero in his *bright red jogging suit*. Aside from being the worst dressed bionic man on the market, he was very stiff and the bionic parts in his arm were kinda lame.

Before we move on, though, I have one question about this toy —WHAT THE HECK IS THAT SILLY MACHINE HE COMES WITH??? Does it recharge him? Is he just supposed to impress us by lifting it with his super-human strength? What's the deal??? These queries still bug me.

You didn't know what you were missing if you didn't play with Colorforms. There was a set out for every popular superhero and movie character in existence. It didn't matter to me that all you did was peel and stick and re-peel and re-stick. Somehow Colorforms kept me busy for hours upon end. As with all toys, a little imagination can go a long way.

Although many believe that the '70s were a cheesy blemish on pop culture, the toys put out were pretty darn good. Now that I've thrown my two cents in, you'll have to excuse me—I'm gonna go do "The Hustle"...

Boba Fett Solution

As evidenced in *Tomart's Action Figure Guide* #6, a Boba Fett figure with a detachable missile did indeed exist. Now, many readers had varying opinions on why Kenner stopped making them. While all were valid, a pattern started to form among the stories and the most likely story was that very early in production, a new law was passed for child safety; detachable objects that did not exceed a certain size could not be used, and therefore Kenner was forced to seal the missile into the backpack. Another story indicated that a child actually choked on the missile, which put Kenner in big trouble, but there is no proof for this. So—there you have it. The mystery (at least for now) is solved. My thanks go out to all of you studious readers who wrote in. Give yourself a pat on the back and go out and buy a toy!

Storm™ & © 1993 Marvel Entertainment Group.

Tom Morgan will appear at BOWE & BOARD February 27, 1993 to sign Punisher 2099

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20 New Toy Biz!

The next wave of Toy Biz figures should be out relatively soon. Reports indicate that Deathlok will be among them. And speaking of new figures, rumor has it that at the '93 Toy Fair, Toy Biz will release about 20 new X-Men and X-Force figures. One of those figures will be the much talked about Havok or Bishop figure. Will it be X-Factor's veteran leader or the enigmatic newcomer? Toy Biz ain't talkin', but we'll know soon enough.

Oh, and speaking of Toy Biz—remember the report a few issues back that they are not making any more female figures? Well, it's 100 percent fact. Here's a hint, toy fans—buy The Invisible Woman in bulk, 'cause that's it, folks. Show your support for more female figures because it's become a dire situation. I urge you not to let it happen. Let your voice be heard!

Reader Mail

You won't believe this, but I got a letter from the one and only...Dave Cockrum! Yes, the co-creator of the new X-Men and creator of The Futurians has written me a letter and I'm going to print it in it's entirety because I feel he makes an important point:

Brian:

I read with interest your report that Toy Biz will make no more female figures for the X-Men line because Storm sold so poorly. I have some comments on the subject, and maybe you can pass them along to Toy Biz, too.

Speaking as a longtime comics pro (and creator of the lady in question), and also as a former figure kit designer for Aurora Models (remember them?), it's my opinion that Storm didn't sell because the figure—well, let's just say it—*stinks*. This is not only my opinion—I ask around at every comic show or convention I go to; "Hey, what's wrong with the Toy Biz Storm figure?" Here's a bit of the response I get:

•It's ugly.

•It has no shape. No hips, no thighs, no breasts.

•It has pencils for arms and legs.

•The most scathing remarks were aimed at that stupid light-up lightning bolt on her chest. The fans *hate* it.

•Probably the most common complaint—she's wearing a costume that nobody likes. Most fans want her in the Jim Lee costume *including* the cape. A sizeable minority would like to see her in her original costume, the one I designed.

So, it's obvious. Toy Biz *screwed up* on Storm. I suggest they try again—do Rogue or Psylocke, and if that figure does better, perhaps they can consider redoing Storm somewhere down the line.

Best,
Dave Cockrum

Well, Dave, I, like you, sincerely hope Toy Biz does reconsider their new doctrine towards female figures. Uh, beside Storm, I hope that you at least liked your favorite X-Man—Nightcrawler (sans the silly suction cups)? Oh, and Dave—I don't know about you, but I would suuuure like to see a Blackmane or Werehawk action figure. (hint, hint!)

One more thing...

Apologies go out to Marvin Moore, whose name I had misspelled in issue #16. Marvin was the guy who made an excellent Savage Dragon figure out of a S.P. Shazam. Sorry, Marvin! I hope you don't hold it against me!

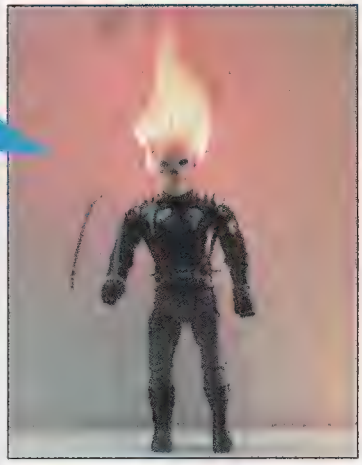
Talk about screw-ups! I can't put anything past you readers, can I? Practically everyone in the solar system noticed that in *Wizard Special* #1, I had said that a figure was made from a Super Powers Atom, which didn't exist. What I meant to write was a S.P. Batman. Where would I be without you guys?

Rich Brzostek of Windsor Locks, CT noticed something about Kenner's Catwoman figure—she comes on two different cards! That's right, collectors, she now comes on a card that includes her own picture on the back (as well as the 15" Batman). So far, there's no difference in market value for either card back, but if there's any change you'll be the first to know.

That's it for this month. As always, thanks for reading.

This Tim Drake Robin was made from a Mego Dick Grayson Robin. This nice touch comes from Charles P. Megal of Milwaukee, WI.

The original Vigilante is courtesy of Joe R. McComas of West Hamlin, WV, made from a Secret Wars Spider-Man!



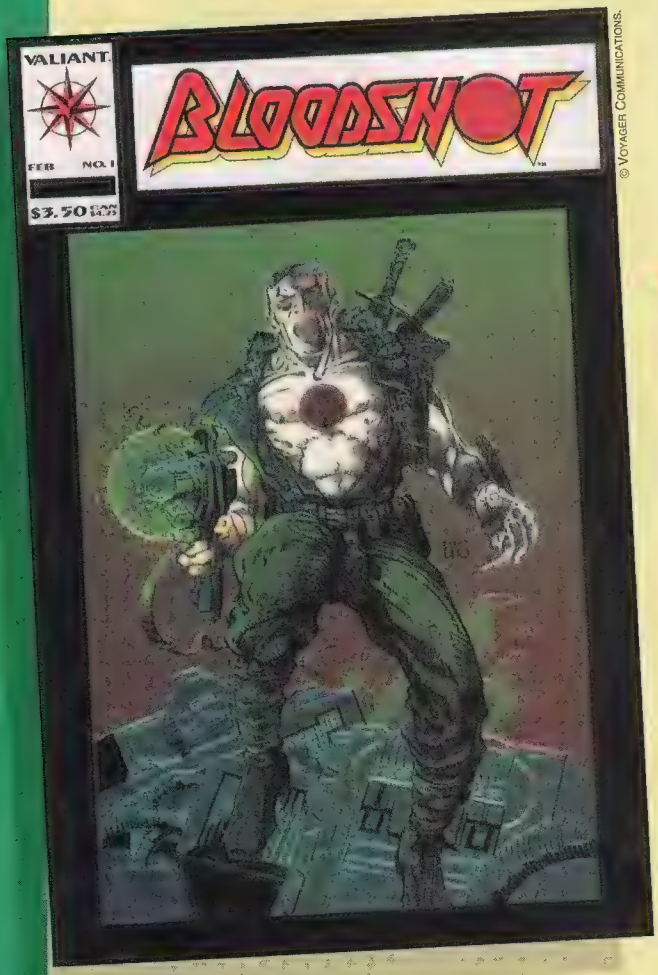
The Figure of the Month goes to James McCullough of Ft. Worth, TX. YOWTCH! That head really is flaming! This Ghost Rider was made from a Defenders of the Earth Flash Gordon body and Bill and Ted's Grim Reaper head. Talk about one time only!

Ghost Rider ™ & © 1993 Marvel Entertainment Group. Vigilante and Robin ™ & © 1993 DC Comics.

WIZARD Contest

Grand Prize:

A copy of *Bloodshot* #1, autographed by the entire creative staff of the issue!



© Voyager Communications.

First Prizes (2):

A set of the limited-edition Gold Santa cards from *Wizard* #17 (McFarlane, Lee & Liefeld) or a limited-edition Platinum Spawn Wizard card! *YOUR CHOICE*!

Second Prizes (4):

A copy of *Amazing Spider-Man* #300 (Spidey's 25th Ann. and the first full Venom story) or a copy of *Wolverine* (regular series) #1! *YOUR CHOICE*!

Third Prizes (8):

A copy of the limited Comic-Con edition *Wizard* #1 or a limited edition Gray Hulk *Wizard* #6! *YOUR CHOICE*!

Congratulations

to the winners of September's Image contest (answer: MARVEL):

Grand Prize:

Robert Hack (age 16) - Huntingdon, PA

First Prize:

Kenneth Dee Co (age 18) - Manila, Philippines
Anthony R. Presho (age 15) - Powhatan, VA
Samuel Yu (age 17) - San Antonio, TX

Second Prize:

Andrew King (age 12) - Brookfield, CT
Waylon Piercy (age 13) - Petal, MS
Mark Jowett Tan (age 13) - Quezon City, Philippines
Brent Wiebe (age 15) - Moosomin, Saskatchewan
Justin Wurzbach (age 12) - Aztec, NM
Jamie Yost (age 11) - Berwick, PA

Third Prize:

Neal Fedora (age 13) - Dunedin, FL
Joseph Chen Sin Hwa (age 16) - Singapore
Eddie Jeffers (age 14) - Houston, TX
Craig Kingsep (age 16) - Revelstoke, British Columbia
Robert Klinger (age 12) - Bayonet Pt., FL
Tom Landy (age 16) - Winnipeg, Manitoba
Adrian Martin (age 18) - Slidell, LA
Daniel Mooney (age 13) - New Castle, DE
Ryan Murphy (age 13) - Hastings-On-Hudson, NY
David Nguyen (age 16) - Courtenay, British Columbia
Jason Nill (age 14) - Louisville, KY
M. O'Driscoll (age 14) - Worcester, England
George Papanikos (age 12) - PBG, FL
Jay Piatt (age 12) - Clinton, IL
Jeffrey Selbe (age 29) - Columbus, OH

№19

1. Iron Man's all-black armor:
2. Short dude from Alpha Flight:
3. Scotty's first name:
4. Guy on the cover to *Wizard* #4:
5. Chod is a member of what outer space team:
6. Rick Jones' middle initial:
7. Illyana...
8. Darth Vader's real name:

Enter Now To Win!

Official 1993 WIZARD Contest #19

YES, enter me in the 1993 Wizard "Bloodshot" contest for a chance to win a copy of *Bloodshot* #1 signed by it's creative team!

Name (please print clearly) Age

Phone #

Home Address

City State Zip

Store Name

Address

Entry Form

1st Prize Choice (check one:)	2nd Prize Choice (check one:)	3rd Prize Choice (check one:)
☐ Gold Santa cards	☐ *Spidey* #300	☐ Con *Wizard* #1
☐ Platinum Spawn card	☐ *Wolverine* #1	☐ Gray *Wizard* #6

Bloodshot Code:

Wizard Clue: Bloodshot was covered with this in issue #1...

Contest Rules

Answer the questions in the boxes supplied. In each answer you will find a circled letter. After you have completed all the questions, the circled letters from the answers, when unscrambled, will form the Contest Code Word. Write this word on the official entry form supplied below or a 3x5 index card.

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and Master Darque.

Print your name, address, city, state, zip code, telephone number with area code, and the name of the store where you purchase your comics, and the Bloodshot Code on an "Official Entry Form" or a standard postcard. Enter as many times as you like. Mail each entry individually to "Bloodshot Code #19," c/o Wizard Press, 100 Red Schoolhouse Rd., Bldg B-1, Chestnut Ridge, NY 10977. No mechanical reproductions will be accepted. All entries become property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the prize winners and are not transferable. Only one prize winner per household. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof.

All entries must be postmarked by March 24, 1993 and received at contest headquarters by March 25, 1993. Wizard Press is not responsible for lost, late, misdirected or mutilated entries.

Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on March 26, 1993 by Wizard Press. One (1) grand prize- A copy of *Bloodshot* #1, autographed by each member of it's creative team. Two (2) first prizes-A set of Wizard's three gold Santa cards or one Wizard platinum Spawn card (winner's choice). Four (4) second prizes- *Amazing Spider-Man* #300 or *Wolverine* #1 (regular series) (winner's choice). Eight (8) third prizes- A copy of the Comic-Con version of *Wizard* #1 or a copy of the Gray-Hulk *Wizard* #6 (winner's choice).

For a list of winners, which will be available after May 1, 1993, send a stamped, self-addressed envelope to "Bloodshot #19 Winners," c/o Wizard Press, 100 Red Schoolhouse Rd., Bldg B-1, Chestnut Ridge, NY 10977.

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COMIC BOOK INTELLIGENCE QUOTIENT

CBIQ

Every month in Wizard we throw the hardest questions your way, and only a select few have what it takes to score a perfect 30 points. Think you can? Give it a shot. This time around we're ranking you alongside the worst places on your body to suddenly start growing hair. The weirder the spot, the higher you score. Answers on page 186.

How well did you fare?

score	rank
0-5	Your belly button (fuzzy navel)
6-12	The soles of your feet
13-20	Your tongue
21-29	On your neighbor (?)
30	On your palms (shame on you)

1) Which Daredevil villain was killed by materializing halfway through a tombstone?
a) Mister Fear I
b) Killgrave
c) Deathstalker
d) Both A & C

2) Who was the major-league bad guy who stole Namor's memory?
a) Puppet Master
b) Master Khan
c) Kang
d) Doctor Doom

3) Who, at age 16, was the youngest-ever full-time comic-book writer?
a) Rob Liefeld
b) David Lapham
c) Peter David
d) Jim Shooter

4) What is the Riddler's real name?
a) Harvey Dent
b) Quest N. Aire
c) E. Nigma
d) Serve A. Sayz

5) What was the name of the organization that Stryfe headed up that gave the New Mutants a royal pain in the butt?
a) WWF
b) UHF
c) WAM
d) MLF

6) What does the H.A.R.D. in H.A.R.D.Corps stand for?
a) Harbinger Active Resistance Division
b) Happy Attractive Respectable Debonair
c) Harbinger Attack Reconnaissance Deployment
d) Harbinger Alliance Results in Death

7) Who was the original Hobgoblin?
a) Richard Fisk
b) Joe Robertson
c) Ned Leeds
d) Flash Thompson

8) Which hero suffered from substance abuse?
a) Iron Man
b) Batman
c) Flash (Speed, maybe?)
d) Both A & B

9) Which popular rock band appeared in an issue of Marvel's *Howard the Duck*?
a) Van Halen
b) Led Zeppelin
c) Kiss
d) Motley Crüe

10) Say "Toy-Boat" three times fast.
a) toyboattoiyboat...uhh
b) toyboattoyboattoiybu...rats
c) toiboiytto...screw this.
d) Toy-Boat three times fast

11) Early in his Valiant Comics career, Jack Boniface (Shadowman) made an appearance in

what book?
a) *X-O Manowar* #4
b) *Harbinger* #5
c) *Solar* #7
d) Both A & B

12) The lamest villains the Federation (of Star Trek fame) ever faced were:
a) The Empire (how cool would an Enterprise/Star Destroyer battle be?)
b) The Cylons
c) The Daleks
d) The Ferengi

13) Before he became the Hobgoblin, this Spider-Man enemy had what former identity?
a) Jack O'Lantern
b) Will O' The Wisp
c) The Lizard
d) Rocket Racer

14) What is the name of the Inhumans' dog, the one that possesses the power of teleportation and has a little fork on his head?
a) Fleabag
b) Lockjaw
c) K-9
d) Ray-Beez

15) What was the name of the female spider-alien who bit Shadowman in *Shadowman* #1?
a) Lisa
b) Laurie
c) Lorraine
d) Lydia

16) The Wetworks team specializes in:
a) The tracking down of Nazi war criminals
b) The extermination of Halloween rejects
c) Bodyguards for hire
d) Fresh baked goods

17) What planet did the Ewoks live on?
a) Endor
b) Alderran
c) Tatooine
d) Bespin

18) Which of the following villains wouldn't be too intimidated by Shadow Hawk's tactics?
a) Black Talon
b) Mojo
c) Whiplash
d) Unicorn

19) Which Dirty Harry movie is also the name of a super-character?
a) Sudden Impact
b) Deadpool
c) Magnum Force
d) The Gauntlet

20) In the Nemedian Chronicles, Conan is described as having gigantic:
a) HEY! Get your mind out of the gutter!
b) presence (and it ain't even Christmas!)
c) hands and feet (you know what that means...)
d) mirth (he's a funny guy)

21) Which *Star Trek* movie sucked?
a) The Wrath of Khan
b) The Final Frontier
c) The Voyage Home
d) Spock & Kirk: A Tribute in Spandex

22) What were the Predator's last words in the first movie?
a) ow.
b) Hey, aren't you the guy from *Terminator*?
c) What the hell are you?
d) Nice pecs!

23) On what planet was Adam Warlock considered the Savior?
a) Earth X
b) Counter Earth
c) Durla
d) Ceti Alpha 5

24) Which two mutants are Magneto's children?
a) Captain Britain and Psylocke
b) Namor and Namorita
c) Firestar and Boom-Boom
d) Scarlet Witch and Quicksilver

25) Domino (of X-Force) has black make-up over which eye?
a) Left
b) Right
c) umm...I've run out of choices
d) the one before the N and in front of the M

26) Which hero is not actually black?
a) Black Lightning
b) Black Goliath
c) Black Condor
d) Black Panther

27) How are Cable and Stryfe related?
a) Cable is Stryfe's clone
b) Stryfe is Cable's clone
c) Clone is Stryfe's Cable
d) I have no idea

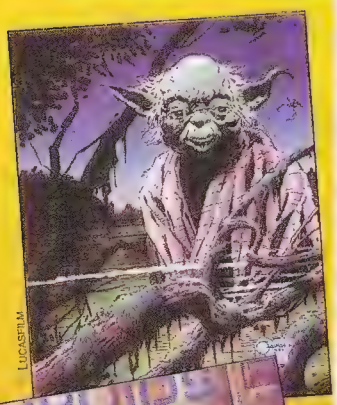
28) Which hero never appeared on the *Super Friends* TV show?
a) Green Arrow
b) Plastic Man
c) The Flash
d) The Phantom

29) Steve Rogers has at one time or another been known as:
a) Captain America
b) The Captain
c) Nomad
d) All of the above

30) Whose alter ego has never worked in law enforcement?
a) The Spectre
b) The Flash
c) Banshee
d) The Elongated Man

THE WIZARD OF CARDS

BY STEPHEN SHAMUS



The Force returns this Spring with Topp's new Star Wars Galaxy,

This month we hope you notice that we've added tons of new sets to the non-sports card section. We will constantly be adding more sets and updating prices in order to give you the most comprehensive non-sports guide in the business. Most of these sets are from Comic Images and Topps, but very few people probably even knew these sets existed. They were printed in such small quantities due to lack of collector interest three or four years ago, they may actually have a new life now. If there is any set that has been omitted that anyone feels should be added, then please send a checklist and a range of prices for what you've either seen the set for or feel it is worth.

We'll start off this month's upcoming news releases with some really exciting stuff from Topps. To help celebrate the 15th anniversary of the release of the first *Star Wars* flick, Topps is producing an all new 140-card set entitled *Star Wars Galaxy,* set to ship in April. The set will feature renditions of some of your favorite characters by some of today's top artists (Keown, Kieth, Dorman and Perez are just a few), as well cards depicting never before seen *Star Wars* creatures (wanna see a womprat?). Also included will be never-before-seen photos, sketches and rare production art from the LucasFilm archives. And, as a quick side note (and possibly scoop Andy Mangels), the new *Star Wars* film, according to Topps, is scheduled for a 1997 release. I'm not holding my breath.

If the Caped Crusader is too quick to catch on the screen, catch him in Topps' new 100-card set!

A Boris Vallejo series 3 set will be due out in February. This time, though, there's a catch. The set will be all prism. It is a 72-card set, and of course, "chase" cards are also involved. Six different chromium (Valiant-ish) cards will be randomly inserted.

Lime Rock has obtained the license for Spy vs. Spy (*Mad Magazine*). It's a 55-card set featuring "Spy vs. Spy" cartoon scenarios. Randomly inserted chase cards this time around are holograms. There will be only 5,000 cases produced.

Dinosaurs are hot once again! With Steven Spielberg's *Jurassic Park* due out this summer, dinosaurs are back in style (just look at the prices on *Magnus* #12). Well, Dinocardz have taken advantage of this new-found popularity. This full-color, full-bleed set contains 80 painted cards. Each card has a different dinosaur, scientifically accurate info on the back, and other dino statistics. The cards can be obtained in either foil packs or in factory set form.

Kitchen Sink got some unexpected publicity with its new *Spicy: Naughty Pulps of the '30s* set. Hugh Hefner, the "Big Cheese" of *Playboy,* received a set from Kitchen and flipped over it. In the November issue of *Playboy,* as well as on the Playboy Channel, the set is reviewed. And we all know that media attention, good or bad, will always help a set.

It looks like Fleer will be producing Marvel cards in 1993. No, not the Marvel Universe or X-Men sets. These sets will be directed at the "Marvel Maniacs," not at the general public. Two possibilities mentioned are an Avengers 30th Anniversary series and a set highlighting Marvel's 2099 universe.

The *Batman: The Animated Series* 100-card set from Topps should be in the stores by the time you read this. The set features shots from the truly spectacular cartoon show, as well as having categories that include heroes, villains, gadgets and vehicles. The cards outline character profiles and include technical data.

On a weird and semi-useless note, the UK Marvel trading cards (produced by Marvel UK?) that come individually bagged and taped (good move) to the front of some of the UK versions of several Marvel titles are way below par. The cards look crappy, are cheaply produced and contain incorrect information on the back, making them a definite "must miss" for collectors.

ALERT THE WATCHDOGS

There are two more very controversial cards scheduled to hit the market next

month. The first, from Eclipse, are the AIDS Awareness cards. What's even more controversial than the people depicted on the cards is that Eclipse will be including a condom in each pack! You read it correctly folks: a condom. I'm sure the parent groups will be pleased as punch with this one. The set explores and explains the growing crisis of AIDS. The 110 full-color cards feature such stars as Elizabeth Taylor, Madonna, Princess Di, etc., who are involved in the fight against AIDS, and celebrities or stars who have contracted the virus—Magic Johnson, Arthur Ashe, Freddie Mercury, Rock Hudson, etc. Every card is fully painted by artists Greg Louden and Charles Hiscock, and judging from the promos, these two guys are very talented and have really captured the likenesses of the celebrities. Eclipse is donating 15 percent of the profits on this product to Broadway Cares/Equity Fights AIDS. It'll be interesting to see if this set even manages to hit the shelves without massive protests from store owners and parents alike.

The second set that parent groups will love is from Mother Productions, the company that brought you two sets of killer cards. This is the third series of killer cards from this company. It's a 40-card set featuring all your friendly neighborhood mass murderers, including the very eloquent Charles Manson and Jeffrey Dahmer.

Bims and Babes

No connection to Bart's column. For the adult collector, there are quite a few new sets about to be, or just released, onto the market. This segment keeps on growing and growing, which to me is quite scary. One mentioned in a past column is the *Hustler* cards. These cards are now available in both wax pack and set form. In the wax packs—you guessed it—randomly inserted autograph cards from your favorite "Hustler Honeys," including the infamous Amber Lynn.

Another eye-catching set is entitled Portfolio 93, featuring the very gorgeous supermodel Kelly Emberg. This 55-card series does not contain nudity (sorry) but also includes tennis star Steffi Graf. Production is limited to 5,000 cases.

From Premium "Thee Dolls" Marketing, we have Thee Dollhouses series II. These contain nudity like the first series, and continue numbering from 51-150.

The people at Risque Enterprises round out the list of adult cards with two sets. The Duchess of York Scandal card set is a 12-card set chronicling Fergie's affair with a Texas billionaire, including one topless Fergie card. The last is a 25-card set featuring the very gorgeous porn star, who shocked Hollywood when it was revealed she was a professional at only 15 years old, Traci Lords. This queen of the adult screen now has her very own set, and if you can peel the cards apart, I'm sure most who buy them will enjoy them.

Mulling Over The Market

The comic-card market has gone through some major changes this past year, mostly for the better. They are of better quality, have better "chase cards," and have basically become more collectible collectibles. The two sets that really took the market by storm are the Superman Doomsday series and the Marvel Masterpieces. There is only one word to describe these two sets: HOT!! These two lines made a real impact in the market. At a time when sports cards are losing interest, and very little has excited the non-sports market, these two products proved that there is still lots of life left in the market. It reinforces the fact that if a company produces a quality product, limits the production, and numbers the cases, a product can succeed. These two products were also two of the most expensive non-sports card series ever (direct from the factory cost), but these sets proved that collectors will pay a little more (even a whole lot more) if you give them what they want.

Thanks for a great year; let's make it the best in '93!

To keep all the parent groups happy, the Hustler cards are now available in wax packs.

Marvel Series IV? Hardly.

Trading cards in the price guide that are colored red (like so) have risen in price since last month's listing, and trading cards that are colored blue (like so) have dropped in price since last month's listing.

As we power up the ol' Crystal Ball this month, it's interesting to see that many of the books swimming into focus for February are from outside the superhero genre. Many types of comics have come, gone, and come again over the 60-plus year history of the comic book. Even super-heroes nearly faded from view in the early '50s. Now it would appear that horror and science-fiction, two of the genres that have been with us since the very beginning of the form, are once again making their way toward the mainstream.

For example, the science-fiction fans among you should be sure to put *Dark Horse Comics* #7 at the top of your "must have" list. It will feature the first installment of a "Star Wars: Tales of the Jedi" three-parter. Tales of the Jedi centers around the adventures of Jedi Knights in the pre-movie *Star Wars* universe. "Tales" comes hot on the heels of Dark Horse's mega-successful *Dark Empire* series, and sets the stage for another limited series later this year. If that's not enough for you S-F aficionados, they've thrown some Robocop and Predator into this issue as well.

Fledgling comic publisher Topps Comics is also making commitments to both the horror and science-fiction genres, following up their popular *Dracula* movie adaptation with *Dracula: Vlad the Impaler* and with *Ray Bradbury Comics* #1. The series will adapt Bradbury's huge body of work into comics form. Bradbury is one of the most prolific and influential writers in the S-F field, and his work lends itself quite well to translation into more visual forms such as movies, television and comics. In the '50s, some of the now-legendary artists and writers at E.C. Comics did (at first without, and later with, Bradbury's blessings) several very successful comic adaptations of Bradbury shorts. *Ray Bradbury Comics* #1, interestingly enough, will contain two adaptations of the same story, "A Sound of Thunder." One will be a reprint that was originally published by E.C., featuring the art of one of the masters of comic art (or any illustration, for that matter), Al Williamson, at the peak of his form. Current comic readers may be familiar with Williamson's work from Dark Horse's *Classic Star Wars* newspaper strip reprints. The second adaptation features the art of regular *Heavy Metal* magazine contributor Richard Corben. If you're not familiar with Corben's hyper-realism and stunning color (in stories such as his Den series), you're in for a treat.

Even the superheroes are heavily S-F-influenced this month. Rai and the Future Force is Valiant's answer to the JLA and the Avengers. This team of Valiant super-stars, featuring Magnus, Tekla, Rai, Eternal Warrior, X-O Commando, and Spylock, band together in the year 4001 when Magnus realizes that he needs help in his war against the ever-increasing horde of evil robots. Pencils on the series will be handled by talented newcomer Sean Chen. Chen's a guy you should keep your eye on in the coming months—he's good now, and under the tutelage of Barry Windsor-Smith, he's just going to get better. *Rai and the Future Force*'s first issue will be #9, continuing the numbering from Rai's original series.

Moving to horror, Marvel offers us *Hellstorm* #1 this month. Sure to be a hit with Marvel's Ghost Rider/Midnight Sons crowd, Daimon Hellstrom (Son of Satan to his friends) should also appeal to those of you enjoying DC's *Sandman* and *Hellblazer*. Daimon's being updated for the '90s in the same tradition that brought you the current Ghost Rider and Warlock, to name just two. He should interact quite well with Marvel's other occult characters such as Johnny Blaze, Morbius, and Doc Strange. Certainly he'll be meeting up with those guys and many more from time to time. To celebrate the debut of this new title, Marvel's come up with a new cover novelty: Parchment paper lettered with raised red ink. If we're getting this right after Valentine's Day, we can hardly wait to see what Marvel has in store for Halloween.

DC, of course, has been pioneering this current wave of horror/suspense titles for some time with their newly-named Vertigo line. Vertigo's latest offering is *Sandman Mystery Theatre*, chronicling the night life of Wesley Dodds, the Golden Age Sandman. DC's strength has always been excellent writing, and Matt Wagner is sure to prove that rule once again. Wagner and penciller Guy Davis are sure to give Wesley Dodds dimensions we wouldn't have dreamed possible.

Quick Picks Dept.: *Flash* #75 features the return of Barry Allen and we're definitely interested in how DC's pulling this one off. *Magnus* #24 leads into the previously mentioned *Rai and the Future Force* #9. *Predator: Race War* is written by best-selling author Andrew Vachss.

Yes, We're Mentioning Spawn Again Dept.: We really hate to repeat ourselves, and certainly some of you must think we're taking payola from Todd at this point, but the truth is *Spawn* is once again a must-read with issue #10. This issue, two of the most successful creators of recent times team up two of the most successful creations in independent comics: Spawn and Cerebus. Only Todd McFarlane and Dave Sim know what will happen when these two get together. You can bet it'll be wild, though. The book jumps between Spawn's world and Cerebus's. As we've said for the past three months, *Spawn* is required reading for anyone who enjoys comics.

WILLIAM CHRISTENSEN
MARK SIEFERT

COMIC

© 1993 MARVEL.

X-MEN #4

ARTIST: Jim Lee
WRITER: John Byrne
PUBLISHER: Marvel
RELEASE DATE: Jan. 1992

What? *X-Men* #4? Ain't this thing worth like $400 or something? How much more is this stupid thi...oh I'm sorry. This is the new *X-Men* series, the one that sold 800 googolplex copies and left dealers pondering "Why did I order so many?" My mistake. Okay, the first issue of the new *X-Men* may suck eggs in after-market sales, but issue #4 (along with #5, but we'll get to that in a second) is a different story. There wasn't a super tremendous hype surrounding this issue, so there wasn't quite so staggering a print run, but what there was in it was the first appearance of overly unpleasant bad guy Omega Red! Now, before you start bombarding me with a goog..., wait, I've used that one already. Hmm...okay, got one. Before you start bombarding me with a sextillion (that's a good one!) letters stating that his first appearance was in *X-Men* #2, get a life. That was a picture of the dude's coffin. Anyone who freaks out over that book is a butthead.

So why bug over this guy's first out-of-coffin appearance? Simple. Wolverine's ever expanding (and increasingly less interesting) "mystery-shrouded" past has introduced some really cool and exciting characters, of which 'Red is one of the most popular fan favorites. He's super-tough, super-strong, has awesome (but gross-looking) retractable forearm tentacles which exude a "death factor," kind of like Wolvie's healing factor, but instead of making it okay for 'Red to impale himself on The Empire State Building like Wolvie can, he can steal the life force right out of people and feed off of it. This makes O.R. one of the more dangerous foes ever to tangle with our boy Logan, and insures that he'll remain one of the more lethal members of Wolverine's rogues gallery.

A R D WATCH

© 1993 MARVEL

X-MEN #5

ARTIST: Jim Lee
WRITER: John Byrne
PUBLISHER : Marvel
RELEASE DATE: Feb. 1992

How many of these little babies can you find in the 25 percent off box of overzealous dealers who ordered the house on this book because of the X-Mania that was sweeping the country (or at least the comic-book stores)? Even though a lot of dealers ordered more copies than they needed, it contains some really cool flashbacks to Wolverine's past (where we see him working alongside Sabretooth!), showed us some of the early battles between Wolvie and Omega Red, and even lets us take a peek at Psylocke in a bikini so small even *Sports Illustrated* would be embarrassed to stick one of their models in it. All good reasons for this book to be a hot collectible, but none of 'em are as cool as this being the first appearance of Maverick, the dude who showed up back when *X-Force* had back-up features running through it (because Marvel was filling the void left by the departure of Liefeld, Lee and Portacio?), which had our boy Mav' butting heads with that big crybaby Stryfe.

So why should you give a crap? Because the majority of the comic fanboys (sorry...) comic *aficionados* have slowly started to make Maverick one of those "who?" characters that are cool to like, kind of the way Wolverine was back ten years ago. What makes this guy so promising is that he's strongly connected to Wolverine's past, he looks really cool in his tiger-ish battle armor, carries a mother of a gun (which is good) and has the ability to absorb kinetic energy, making him a little difficult to hurt (which is also good, since the only characters that are popular are the ones that blow up a lot of things and in turn are blown up with the "it would have atomized a lesser man/only makes me angry" attitude).

PICKS
FROM THE WIZARD'S HAT

Here's a listing of the hottest books shipping in February!

Rai and the Future Force #9

Artist: Sean Chen
Writer: John Ostrander
Release Date: February
Cover Price: $2.25

His blood is directly (and literally) descended from "current time" Valiant hero Bloodshot. His lineage is descended from Japan's Spirit Sons, known as the Rai. He is Takao Konishi, the man chosen by the Earth itself (through generations of Geomancers) to become the last Rai, the man who will save the Earth! Rai was Valiant's first homegrown hero, and his legend continues in *Rai and the Future Force*. Earth is feeling the destructive force of the Malev (see *Magnus* #24 for full info on the Malev), and the fate of mankind itself hangs in the balance. Magnus, Spylocke, Eternal Warrior, X-O Commando (the former deceased Rai's wife), Tekla, and the aforementioned Rai have forged a team, to battle the Malev and save Earth from "Darque Power." (Yes, Darque Power is alive and well in the year 4002, too!) Picking up the action from *Magnus* #24, *Rai and the Future Force* will pick up the numbering of the previous *Rai* series. *Rai and the Future Force* #9 will sport a gatefold cover, penciled by Sean Chen. Chen is a newcomer who the art gurus at the big "V" feel will step up to the forefront of the field. Art, action, new characters—face it, gang, this one's got everything but gimmicks, thankfully.

Rai and the Future Force ™ & © 1993 Voyager Communications.

Stormwatch #1

Stormwatch ™ & © 1993 Aegis Entertainment, Inc.

Artist: Scott Clark
Writer: Brandon Choi & Jim Lee
Release Date: February
Cover Price: $1.95

The threat of full-blown nuclear war is over, but the United Nations feels that the world still needs protection (I suppose with the threat of AIDS, the UN is certainly correct). To help the world defend itself from upcoming crises, the UN has created Stormwatch, a band of super-powered heroes from various countries. The main team consists of five members, one each from the US, the Commonwealth of Independent States (CIS), Italy, England and Japan. Other teams, or branches, such as Ecowatch and the War Board, will be slowly brought into the title. Battalion (team leader) is the genius of the group, who's also a combat veteran with a virtual cornucopia of weapons. CIS rep Winter has the ability to control temperatures and energy. The Japanese member is Fuji, an immense character who has telekinetic power. Diva, from Italy, controls sound energies. The British character, Hellstrike, is being cloaked in secrecy by the creative forces behind *Stormwatch*. In each issue of the introductory three-issue mini-series, there will be a coupon—all three will be redeemable for a special Jim Lee Stormwatch trading card!

Magnus: Robot Fighter #24

Artist: James Brock
Writer: John Ostrander
Release Date: January
Cover Price: $2.25

Uh-oh! The Malev are here! Look out! The Malev (short for malevolent—look it up in your dictionary, kids) have really put a world of hurt (no pun, honest) on the citizens of North Am and the globe, circa the year 4002. The Malev are a race of freewill robots whose origin is based on a planet, Malev-6, which crashed into an asteroid. (Gettin' all this? Good. There'll be a short quiz later.) The Malev have vowed to eliminate humans and use them to power their evil selves by using the ectotheric energies which are housed in said humans. The Malev want Earth to become Malev-7. Ectotheric energy is something inherent in both humans and robots; humans have long called it magic, but it's not. (Give ya a little hint, though—it's actually the Darque Power, currently being tapped into by Master Darque throughout the "non-future" Valiant titles.) The battle gets much too intense, casualties are mounting quickly, so Magnus must pull together his resources quickly, putting together—ta da!—Rai and Future Force to help stop the destruction of Earth.

Magnus: Robot Fighter ™ & © 1993 Western Publishing.

Spawn #10

SPAWN™ & © 1993 TODD MCFARLANE.

Artist: Todd McFarlane
Writer: Dave Sim
Release Date: Feburary
Cover Price: $1.95

The Toddmeister keeps pulling rabbit after rabbit out of his (very deep, evidently) magic hat! Dave Sim jumps aboard the Spawn Express to throw in some light-hearted hilarity after the super-serious tone of the past few issues. Our hero, Spawn, is introduced to the dark realm of Erebus. Now, what goes on after this happens is anyone's guess. This terrific tale starts out featuring Spawn in living (and probably olyoptic) color, until the little aardvark Cerebus appears. Taking a page from the movie *The Wizard of Oz* and twisting it upside down, the comic goes black and white when Cerebus enters the picture. So kids, once again we have an issue of *Spawn* worthy of your reading and monetary attention. Every month, the stories are riveting, the artwork (of course, you silly rabbit) is phenomenal, and the color pops with detail and excitement. As if that ain't enough we get a free full-color poster of Bloodwulf by Rob Liefeld. For all of you Spawn-a-philes out there, don't forget to investigate *Pitt* #4 for a Keown-rendered Spawn appearance.

Hellstorm #1

Artist: Michael Bair
Writer: Rafael Nieves
Release Date: February 23rd
Cover Price: $2.95

Daimon Hellstrom, the original Son of Satan, is back! This book incorporates two factors prevalent throughout the last two years or so. We comic fans have been bombarded by an increasing quantity of horror-related titles and an even larger barrage of title spotlight characters from the 1970s and early '80s. It's not really a bad thing happening here...heck, we get Ghost Rider, Morbius, Deathlok, the Defenders, Guardians of the Galaxy, The Nightstalkers, Cage, Shade, the Changing Man, The Demon, Animal Man...even Solar and Magnus were resuscitated from the comatose character pile. This month, Gabriel the Devil Hunter is checking out a cult (known as the Book School), and who should be leading them but that wacky Son of Satan himself, Daimon Hellstrom! Our boy Hellstrom is going to be the epicenter of a whole big batch of supernatural hijinx, interacting with all of your Midnight Sons favorites at one time or another. To further ensure this book's status as a sales bonanza, Marvel will be tossing us a raised ink cover (known as thermography to you non-print production types), printed on parchment.

HELLSTORM™ & © 1993 MARVEL ENTERTAINMENT GROUP.

MORE PICKS

Aliens: Colonial Marines #2
DARK HORSE: Carmen Vasquez gets hitched up with Lt. Henry's rejects, but her attitude doesn't help when she comes face to fangs with...the Aliens! **$2.50**

Amazing Spider-Man #376
MARVEL: Spidey takes on Styx & Stone as well as Cardiac! Learn more about Peter's parents too! **$1.25**

Archer & Armstrong #10
VALIANT: Seems everyone is mad at our heroes Archer & Armstrong, including special guest star Solar (no pun intended)! **$2.50**

Batman #491
DC COMICS: Bane unleashes all the crazies from Arkham Asylum as a test for Batman. Can he recapture all of them before *Batman* #500? It begins here! **$1.25**

Bloodshot #4
VALIANT: Bloodshot's past is brought into the light! Cameo by Gilad: the Eternal Warrior. **$2.25**

Darker Image #2
IMAGE: Featuring Liefeld's Bloodwulf, Sam Keith's The Maxx, and Jim Lee's Deathblow! Who could ask for anything more?! **$2.50**

Darkhold #7
MARVEL: Because of the Darkhold, the Japanese attack Pearl Harbor! Again! Now the Redeemers must set things straight. **$1.75**

Darkman #1
MARVEL: This mini-series picks up after the hit movie and answers the new question "what happened to Darkman?" **$3.95**

Death's Head II #5
MARVEL: Death's Head II slugs it out against UnDeath's Head II, on a planet known as UnEarth. Guest starring the Warheads. Unbelievable! **$1.75**

© Marvel

Amazing Spider-Man #376

© Marvel

Darkman #1

The Demon #34
DC COMICS: "The Eternity Quest," part 1; Etrigan and Lobo go to hell and try to save the soul of a pillow. But Etrigan's dad has run off with it! **$1.75**

Doom 2099 #4
MARVEL: Behold the conclusion of the Tiger Wylde Saga which has the fate of Latveria in Doom's hands. **$1.25**

Eclipso #6
DC COMICS: Eclipso continues with his plan to poison the world, while the Eclipso Strike Force try to escape from Eclipso's stronghold. **$1.25**

Eternal Warrior #10
VALIANT: "Book of the Geomancer," part 2. Master Darque brings out the big guns, while Gilad fights for his soul! **$2.25**

Excalibur #64
MARVEL: Can Nightcrawler save the Warpies from the R.C.X. compound? Rachel returns as the Phoenix, but is she the Dark Phoenix? **$1.75**

Fantastic Four #375
MARVEL: Special anniversary issue where Dr. Doom finds the Rogue Watcher and gets new powers! Can even the Fantastic Four stop their arch nemesis? **$2.95**

Ghost Rider #36
MARVEL: Dan Ketch goes for Adrienne, Ghost Rider goes for Mr. Hyde (but not in the same way). Succubus, a new villain, also enters the fray. **$1.75**

H.A.R.D.Corps #6
VALIANT: The team weighs the options. Should they attack the Spider Aliens or Harada? **$2.25**

Hardware #1
DC/MILESTONE: Curt Metcalf tries to stop Alva, the company that made him, from using his genius to their evil ends. **$2.95**

© Marvel

Fantastic Four #375

© DC Comics.

Hardware #1

MORE PICKS

Legionnaires #1

Midnight Sons Unlimited #1

© DC Comics.

© Marvel.

Image Swimsuit Special #1
IMAGE: All the gang fom Image offer some holiday cheer, lots of hunks and gorgeous women, lovely ladies, hot babes and plenty of good lookin' chicks! **$1.95**

Incredible Hulk #404
MARVEL: The Hulk, the Avengers, the Red Skull, and the Juggernaut exchanging punches all in the same book! **$1.25**

Legionnaires #1
DC COMICS: After a nasty mishap, Earth and its moon are blown up. With civil unrest reigning, only the Legionnaires can help. **$1.25**

Marvel Comics Presents #126
MARVEL: Ghost Rider/Typhoid Mary saga continues, and She-Hulk Vs. Adrenazon. Plus the Wolvie and Lynx story marches on. **$1.50**

Mercy #1
DC/VERTIGO: A comatose Joshua Rose becomes aware of the supernatural, and encounters the entity known as Mercy while awaiting his death. **$5.95**

Midnight Sons Unlimited #1
MARVEL: More horrific fun with Ghost Rider, Johnny Blaze, Morbius, the Nightstalkers, and the Redeemers in four separate stories. **$3.95**

Morbius #8
MARVEL: Dr. Michaels tries to save Vic Slaughter, while Morbius is starting to hallucinate leaving him open to Nightmare! **$1.75**

Nightstalkers #6
MARVEL: Shiv castes a spell and creates a Punisher wanna-be out of an innocent man. The Nightstalkers and guest star the real Punisher to the rescue? **$1.75**

The Pitt #4
IMAGE: Spawn guest stars as a group of intergalactic bounty hunters initiate an assault which gives them the upper hand in their fight against PITT. **$1.95**

Predator: Race War #1
DARK HORSE: The Predators hunt a serial killer in Arizona's Paloverde State Penitentiary! **$2.50**

Punisher #77
MARVEL: Microchip is captured during a gang war, which ticks off the Punisher just a tad. **$1.25**

Punisher Armory #6
MARVEL: Guns, guns, and more guns. Plus an occasional assault vehicle. Maybe even some scuba gear. Order form not included. **$2.00**

Punisher: Ghost of Innocents #2
MARVEL: The Punisher, after slipping out of his hospital room, continues to hunt down the Kingpin and the Snake to avenge the deaths of innocent people. **$5.95**

Punisher War Journal #53
MARVEL: From the 'Nam, Ice hooks up with the Punisher to battle a group of white supremacists. **$1.75**

Punisher War Zone #14
MARVEL: Punisher, in a town full of killers, does what he does best. 'Nuff said. **$1.75**

Ravage 2099 #5
MARVEL: Ravage is trapped between the world of Hellrock and our own world which he's sworn to protect. **$1.25**

Resurrection #2
MARVEL: When Warlock thinks he's finally reunited the Surfer with Shalla Bal, it's just a hoax! **$2.50**

Sandman #48
DC/VERTIGO: The Endless family-Dream, Destruction, and Delirium-continue to debate, and more secrets than they would have you know are revealed. **$1.75**

Secret Defenders #2
MARVEL: Dr. Strange enlists Wolverine, Darkhawk, and Spider-Woman to help deal with Macabre. **$1.75**

Shadowman #13
VALIANT: After squeezing through his encounter with Master Darque, Jack moves on with trouble close behind. **$2.50**

The Pitt #4

Predator: Race War #1

© Dale Keown

© Twentieth Century Fox.

MORE PICKS

She-Hulk #50
MARVEL: An all-out spoof fest with stories by Walt Simonson, Terry Austin, Dave Gibbons, Adam Hughes, Howard Chaykin, and none other than John Byrne, as Mr. Byrne says " Later!" **$2.95**

Spectacular Spider-Man #199
MARVEL: In a countdown to the showdown in *Spectacular* #200, the Green Goblin returns! **$1.25**

Solar, Man Of The Atom #21
VALIANT: "Afraid of The Dark," part 1. It's Solar against Master Darque for humanity and his sanity! **$2.25**

The Spectre #5
DC COMICS: A gang of kidnappers die after ramming a tanker, taking the victim with them. Only the Spectre can find the answers from the realm of the dead! **$1.75**

Spider-Man #33
MARVEL: "Vengeance," part 2. Punisher steps in and puts everybody in their place when the Master Of Vengeance tries to make people think Spidey's a murderer! **$1.75**

Spider-Man 2099 #6
MARVEL: The future Spidey enters a murderous underground where chaos reigns! **$1.25**

The Superman Gallery #1
DC COMICS: With a wraparound cover by Walt Simonson, this book features many of today's best known artists and their work on comicdom's mightiest dead hero. **$2.95**

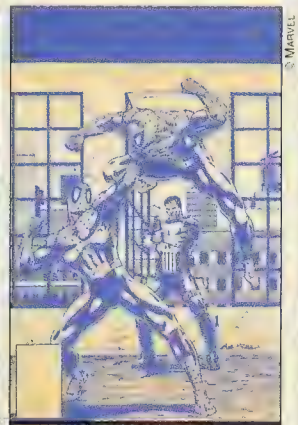
Supreme #6
IMAGE: Supreme butts heads with Khrome, and almost loses! But he gets help from the Star Guard (Ed McMahon's crack security team), a new team debuting in this ish! **$1.95**

Uncanny X-men #299
MARVEL: Guest starring Forge, the X-Men discover the remains of Asteroid M! Did Magneto die? Find out when the X-Men do! **$1.25**

Venom #3

X-Men Adventures #6

She-Hulk #50



Spider-Man #33

Venom #3
MARVEL: Another alien symbiote. Spidey still hunting Venom. Plus the families of Venom's victims want a piece too! **$2.95**

Web Of Spider-Man #99
MARVEL: Spidey, Foreigner, Bloodrose, Eel and Blitz have a free-for-all! A chock full o' action lead in to *Web of Spider-Man* #100. **$1.25**

Wildthing #1
MARVEL UK: Nikki Doyle enters the world of Virtual Reality and encounters V.R. incarnations of Venom and Carnage! As if the real things weren't enough! **$2.50**

Wildstar: Star Zero #2
IMAGE: Wildstar fights the Los Angels in the future, in the past, all over. And the army is after him too! **$1.95**

Wolverine #68
MARVEL: Wolverine is joined by his teammates from the X-Men to stop Epsilon Red. **$1.75**

X-Factor #89
MARVEL: Assassinations by the mutates abound! While Moira MacTaggert finds out what really happened to Rahne. **$1.25**

X-Force #21
MARVEL: X-Force runs head on into Iron Man, and Cable's Greymalkin is at stake! **$1.25**

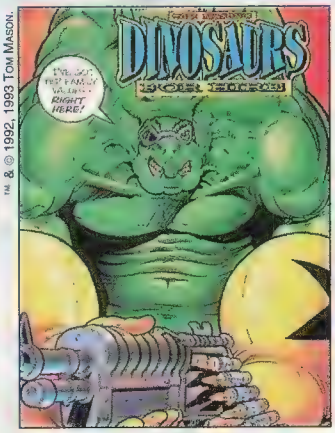
X-Men #19
MARVEL: X-Men meet Soul Skinner, a new villian, along with Omega Red. **$1.25**

X-Men Adventures #6
MARVEL: Wolverine takes on Sabretooth as the X-Men are captured when they go to Genosha seeking a land of peace. **$1.25**

X-O Manowar #16
VALIANT: X-O fights the mob! Any doubt who wins? **$2.25**

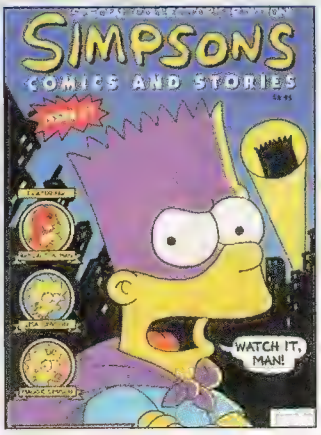
This Month's Number ONES

Comic book collectors place a great deal of importance on the #1 issues. Since it's tricky to determine whether a book will succeed, you have to choose your comics very carefully and wisely. #1 issues have been known to appreciate considerably when a series becomes very popular. Here we have compiled for you all the #1 issues shipping for February. Happy Hunting!



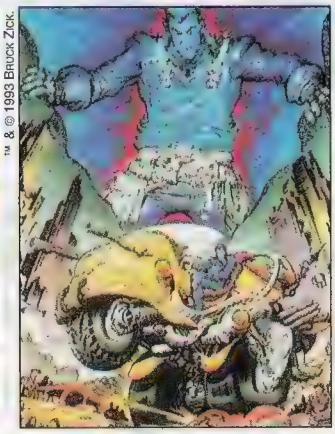
™ & © 1992, 1993 Tom Mason.

Dinosaurs For Hire #1
from Malibu Comics



© & ™ Twentieth Century Fox Film Corporation.

Simpsons Comics & Stories #1
from Welsh Publishing Group



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Terminal Point #1
from Dark Horse Comics

Black Axe #1
Marvel

Blood Syndicate #1
Milestone

Danger Trail #1
DC Comics

Darkman #1
Marvel

Dino Island #1
Mirage

Dinosaurs For Hire #1
Malibu

Dracula: Vlad the Impaler #1
Topps

Hardware #1
Milestone

Hellstorm #1
Marvel

Image Swimsuit Special #1
Image

Judge Dredd: America Book 1
Fleetway/Quality

Legionnaires #1
DC Comics

Mean Machine: Travels With My Shrink #1
Fleetway/Quality

Mercy #1
DC Comics

Midnight Sons Unlimited #1
Marvel

Paragon: Dark Apocalypse #1
Americomics

Predator: Race War #1
Dark Horse

Ray Bradbury Comics #1
Topps

Red Razors #1
Fleetway/Quality

Sandman Mystery Theater #1
DC Comics

Simpsons Comics and Stories #1
Welsh

Spider-Man Classics #1
Marvel

Stormwatch #1
Image

Super Soldiers #1
Marvel

Supergirl/Team Luthor Special #1
DC Comics

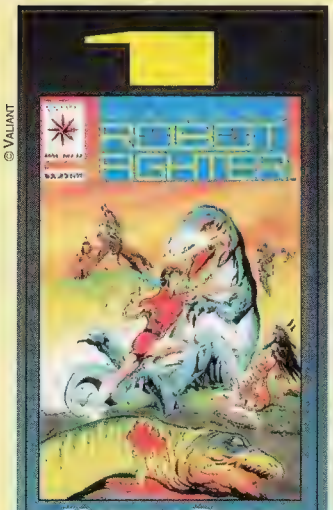
The Superman Gallery #1
DC Comics

Terminal Point #1
Dark Horse

Wild Thing #1
Marvel

TOP 10 JANUARY - 1993

We keep a very close watch on all the hottest books changing hands throughout the country. Here are the 10 best-selling comics:



© VALIANT

MAGNUS: ROBOT FIGHTER #12
Artist
Gonzalo Mayo
Writer
Jim Shooter

Up and down and up and down...I said it before and I'll say it again: This book is one volatile little baby. It has never wavered in price, but the price has wavered its popularity here on the charts. The more expensive something gets, the harder it is for the average kid to afford it, so that same kid looks to put his dough elsewhere. This book has been #1 before, but the price tag attached to it just continued to escalate, pushing it too far out of reach. That situation has changed drastically though, as Turok (who made his Valiant debut in these pages) got a massive dose of popularity thanks to his appearances in the Sears-rendered *X-O* #14-15. The fact that his monthly series premiere is inching closer doesn't hurt either.

© VALIANT

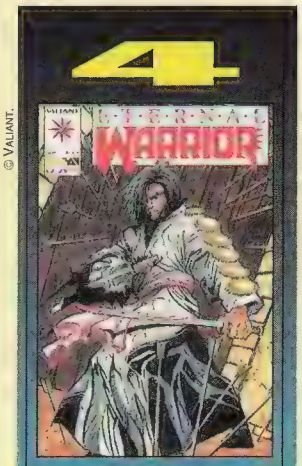
SOLAR #10
Artist
D. David Perlin
Writer
Jim Shooter

Just like the *Magnus* above, this title has seesawed up and down the charts like...like... damn, I'm stuck for an analogy. Ah, well. Anyway, this, the first (and only) Valiant book to go to a second printing, also has three other points of interest. First, it has a really eye-catching solid black cover (which Barry Windsor-Smith signed his name to, which I can't understand). Second, it's the culmination of "Alpha & Omega," the Solar origin story that started in issue #1 of the series. Finally, it's also the first appearance of Gilad Ani-Pada, better known as the Eternal Warrior. On top of that, the all-black cover is easily scratched or otherwise damaged, making truly mint copies of this book a little more difficult to find (and maintain) than the average comic book.

© VALIANT.

RAI #0
Artist: David Lapham
Writer: Bob Layton

What an awesome cover. Why, back when I was a kid, we didn't need no fancy prism, holografik, glow-in-the-dark crap to make a cover cool. Artists busted their buns to make a cover something to remember, not something that's carried by a bunch of sparkles. This book may be one of the most important issues in Valiant's slowly unfolding universe, as we're introduced to Bloodshot, and we get to see what is headed our way Valiant storyline-wise. Flip through this book and take a roller coaster ride through the future and witness the final stand of X-O Manowar, Archer, and Bloodshot. Harada bites it in this one as well. Cool stuff a-plenty in this little package, which makes it easy to see why it's here at #3.



© VALIANT.

ETERNAL WARRIOR #4
Artist: Yvel Guichet
Writer: Kevin VanHook

Though Valiant was favored by many of the more mature comic readers, a lot of the younger kids didn't get into *Magnus, Solar* or any of the other Valiant titles that were being published at the time. That's where Bloodshot steps in. As opposed to *Magnus,* where a lot of the story deals (or dealt) with personal relationships, or *Solar,* with attempts to talk things out and a lot of soul searching, Bloodshot spends a lot of his time shooting people in the head. Kids ate this up. With a big sales push (including a chromium-covered premiere issue), *Bloodshot* has since become the best-selling Valiant book on a regular basis. All that and we caught our very first glimpse of him here in our boy Gilad's issue #4.

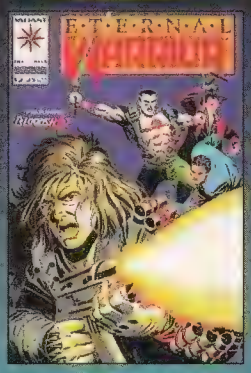
5

© Todd McFarlane

Spawn #4
Artist: Todd McFarlane
Writer: Todd McFarlane

So aside from Mr. McFarlane's name being attached to it (which is reason enough), what does this little diddy have that makes it beat out the saps in #s 6-10? This book is part of the big Image Comics Month publicity campaign which involved *Brigade* #1, *Cyberforce* #1, *Savage Dragon* #3, *Shadow Hawk* #1, *Youngblood* #0 and *WildC.A.T.s* #2. The reason this book has hit it big more so than the others is, aside from that McFarlane thing I mentioned before, *Spawn* is the only Image book to date that even attempts to keep on a monthly schedule. Though *Spawn* has stumbled over deadlines a little, the fans appreciate Todd sticking to his guns and pumping out the issues.

6



© Valiant

Eternal Warrior #5
Artist: John Dixon
Writer: Kevin VanHook

The same title listed twice in the top ten? Yup. Though this may be Bloodshot's second appearance, it's more like his official appearance. Y'know how *Hulk* #180 is the first appearance of Wolverine but nobody could really give two craps because he shows up for like one panel, but in the next issue he's in the whole thing and that's what the fans flip over? Exact opposite thing here. Though in *Eternal Warrior* #4 we only catch a glimpse of Bloodshot as he ambushes our boy Gilad, where in this story we see Gilad & B.S. kick the crap out of more badguys than the Punisher goes through in a week. So why is this book taking a back seat to #4 of *E.W*? Who can figure out comic fans?

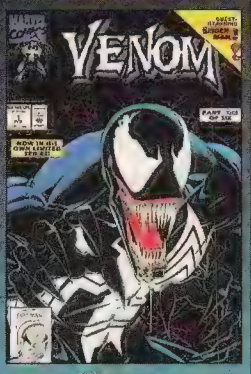
7

© Valiant

Rai #4
Artist: Joe St. Pierre
Writer: David Michelinie

It's not the first appearance of Bloodshot, it has absolutely nothing to do with Image Comics Month, Turok doesn't peek his head into this issue, nor does it have a single gimmick on the cover. What this book does have going for it is the fact that its print run is almost nonexistent. This was back in the days when Valiant wasn't the talk of the town, but was rather that new company headed up by that Shooter guy. Now any book from that period has a substantially smaller print run than the Valiant titles being printed today, but *Rai* was the weakest selling of all the Valiant titles. That makes this book one rare S.O.B., one that has Valiant fans out there going broke trying to collect a set of all the V books.

8

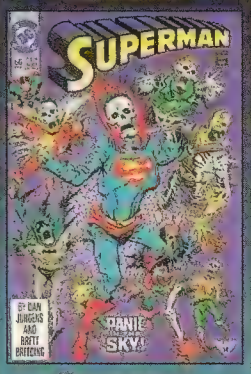


© Marvel

Venom #1
Artist: Mark Bagley
Writer: David Michelinie

How could this not miss? The main character is Venom, easily the most popular villain created since (dare I say it?) the Joker. On top of that, this issue sports a red metallic-foil cover that is really one of the nicer jobs to be cranked out by the guys over at Marvel. On top of all this, Venom co-creator David Michelinie is the writer of this six-part series, and fan-favorite Mark Bagley is the penciler. Though dealers ordered the house on it (it was the #1 selling book for December, according to Diamond Comics), stores found themselves caught short, with re-orders being phoned in by the bushel-loads. Shame they turned him into a good guy, though. Ah well, whatever makes more money, I guess...

9

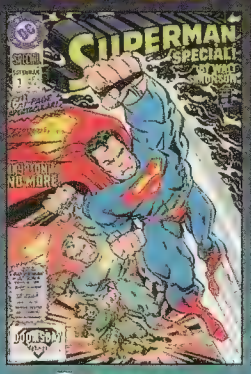


© DC Comics

Superman #66
Artist: Dan Jurgens
Writer: Dan Jurgens

What? A DC book here in the top ten? Surely a sign of the apocalypse. Ah well, might as well see why this book is doing well. Hmm...unconfirmed rumors... AHH! Boy, this is stretching a bit, but no more so than that Cable baby thing that drove everybody crazy back a couple of months ago. As the story goes, this, the final installment of the "Panic in the Sky" series, ended with Brainiac launching a "Doomsday device" if you will, something which is left hanging at the end of the story. This, plus DC announcing that the "P.I.T.S" story is going to be collected into a trade paperback with an additional page has people wondering if this is the first peek of Doomsday, Superman's murderer.

10



© DC Comics

Superman Special #1
Artist: Walt Simonson
Writer: Walt Simonson

Since Superman's death was announced, comic fans everywhere wondered if DC had the balls to do the dirty deed. As soon as it was made clear he was indeed dead, the focus shifted from "think they will?" to "how they gonna bring 'im back?" Then this book surfaced, which was published months before the big S was killed, in which Superman battles an odd Sandman-ish creature that steals Supe's powers and memories as well. It appears that the sand/Superman is destroyed, but rumor has it that the true Superman was incapacitated and left comatose in a cave. This left the false Superman, who believed he was the real McCoy and lived the life of Superman/Kent, to fall at the hands of Doomsday. ☆

TOP 100

JANUARY - 1993

Here's the list for January...the countdown of the top selling titles sold as reported by Diamond Comic Distributors, Inc.

1 Darker Image #1
2 Amazing Spider-Man #375
3 Spawn #9
4 Venom #2
5 Wildstar: Sky Zero #1
6 Pitt #3
7 Superman #77
8 Superman: Man of Steel #21
9 Secret Defenders #1
10 X-Men #18
11 Uncanny X-Men #298
12 X-Force #20
13 Supreme #5
14 Legacy of Superman #1
15 Spider-Man 2099 #5
16 Punisher 2099 #2
17 Resurrection #1
18 Death: High Cost of Living #1
19 Iron Man #290
20 Avengers #360
21 Darkhawk #25
22 Doom 2099 #3
23 X-Factor #88
24 Wolverine #67
25 Spider-Man #32
26 Bloodshot #3
27 Vertigo Preview
28 MyS-TECH Wars #1
29 Ravage 2099 #4
30 Robin III #6
31 X-O Manowar #15
32 Ghost Rider #35
33 Death's Head II #4
34 Enigma #1
35 Eternal Warrior #9
36 Incredible Hulk #403
37 Aliens: Colonial Marines #1
38 Sandman #47
39 H.A.R.D.Corps #5
40 Spirits of Vengeance #8
41 Fantastic Four Unlimited #1
42 Fantastic Four #374
43 Silver Surfer #78
44 Web of Spider-Man #98
45 Harbinger #16
46 Spectacular Spider-Man #198
47 Shadowman #12
48 Dracula #4
49 Magnus: Robot Fighter #23
50 Solar #20
51 Morbius #7
52 Incredible Hulk: Future Imperfect #2
53 Battletide #4
54 Hellblazer #63
55 Legends of the Dark Knight #43
56 Archer & Armstrong #9
57 X-Men Adventures #5
58 Punisher War Zone #13
59 Shadow of the Bat #10
60 Excalibur #63
61 Animal Man #57
62 Doom Patrol #64
63 Warlock and the Infinity Watch #14
64 Shade the Changing Man #33
65 Swamp Thing #129
66 Thor #460
67 Shadow Riders #2
68 Ren & Stimpy #4
69 Punisher #76
70 Batman #490
71 New Warriors #33
72 Detective Comics #657
73 Punisher War Journal #52
74 What If? #47
75 Next Men #11
76 Namor #36
77 Guardians of the Galaxy #34
78 Captain America #413
79 Grendel: War Child #6
80 Marvel Comics Presents #123
81 Iron Manual
82 Silver Sable #10
83 Marvel Comics Presents #124
84 Nightstalkers #5
85 Justice League America #72
86 Daredevil #314
87 Cage #12
88 New Titans #96
89 Nomad #11
90 Avengers West Coast #92
91 Deathlok #21
92 Batman Adventures #6
93 Robin III #6 (Newsstand)
94 Team Titans #7
95 Deathstroke #20
96 Codename: Genetix #3
97 Darkhold #6
98 Alpha Flight #118
99 Incomplete Death's Head #3
100 Spectre #4

Who's in the TOP 100?

	# books in top 10	# books in top 50	# books in top 100
Marvel	4 (-2)	27 (-5)	58 (-2)
DC Comics	2 (+2)	8 (+0)	24 (+2)
Image	4 (+0)	5 (-2)	5 (-2)
Valiant	- (-1)	8 (+5)	9 (+2)
Dark Horse	- (+0)	1 (+1)	2 (+1)
Topps	- (+0)	1 (+1)	1 (+0)

(+ or - indicates change from last month's listings)

TOP 10 JANUARY 1992

1 Punisher War Zone #1
2 X-Men #6
3 Uncanny X-Men #266
4 X-Force #8
5 Spider-Man #20
6 X-Factor #76
7 Warlock & The Infinity Watch #2
8 Wolverine #52
9 Batman: Gotham Nights #1
10 Ghost Rider #23

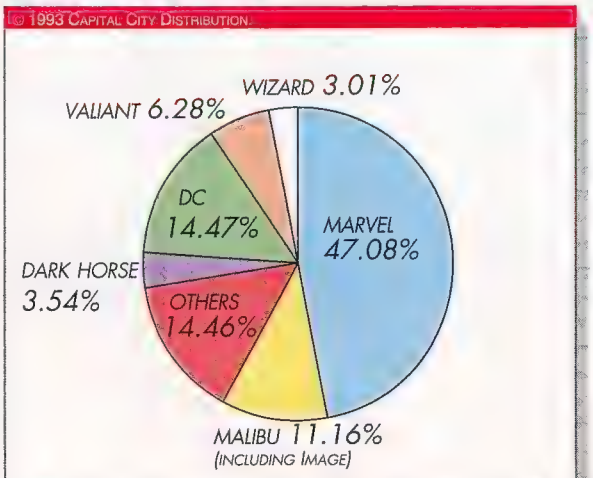
Wizard Market Watch

Valiant continues to be one of the more dominating forces in the industry, as their new releases continue to climb the charts and their back issues burn up the after-market sales charts. Though some fans and dealers are saying that Jim Shooter's departure is the worst thing that ever happened to "the big V," it seemingly hasn't affected their standing with the majority of comic fans. The hottest new releases from Valiant are *Bloodshot,* thanks to that character's no-nonsense attitude (and large firearms), *X-O Manowar,* thanks to fan-favorite artwork of Bart Sears, and *H.A.R.D.Corps,* again thanks to the no-nonsense attitude of the main characters. As far as back issues go, the hottest Valiant back issue—scratch that...the hottest back issue period—is the first Valiant universe appearance of Turok (*Magnus* #12), soon to be the star of his own monthly series with superstar Bart Sears at the artistic helm. *Solar* #10, the only Valiant title to ever be second-printed is also hot on the charts (aside from it also being the first appearance of the Eternal Warrior and the climax to the Solar origin).

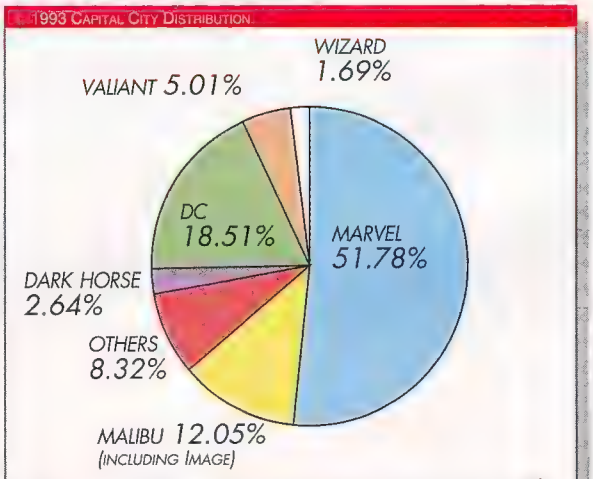
Everything is relatively quiet at Marvel. Though they continue to be the industry giant, their titles in after-market sales, with the exception of the older Silver Age titles, are stagnant. Even such one-time chart busters as *Uncanny X-Men* #201 and *New Mutants* #87 are sitting on the shelves as fans pass 'em by in favor of Valiant and Image.

Image Comics continues to be the talk of the town, but fans are getting increasingly annoyed with the constant delays that plague every single Image title. Though fans and dealers alike bitch and moan regarding these delays, they continue to order and buy these books like they're going out of style. As long as the books keep selling, don't expect this to change. On another note, all of the Image titles sell phenomenally when they're released, and the majority of them enjoy a prosperous life in after-market sales.

Speaking of the Image redeemable coupons, some unsavory types out there are counterfeiting the little buggers and are cashing in on the fact that the coupon is of very poor quality. Unlike the Valiant coupons (Magnus and Harbinger, which were printed either on a cardboard-ish stock or with multiple colors, making it very costly to be printed), the Image coupons were on a single color paper with no measures taken to prevent what has occurred. An honest mistake on Image's part, but it's something that's turned into a serious problem for the Image boys. ☆



Dollar Share of the Comic Book Market for December, according to Capital City Distribution



Piece Share of the Comic Book Market for December, according to Capital City Distribution

Hello out there.

Permit me to introduce myself. My name is Craig A. Cornell. Big deal, right? And why am I taking up the Hot Artists thing and half the Market Watch? Well I'll tell you in a sec.

First let me soothe your worries about the Hot Artists. Todd McFarlane is still number one (big surprise), and the rest of the Image kids are occupying most of the other spots. Valiant and Image back issues are where it's at, and the mystery surrounding Superman's death is driving speculators nuts.

Now on to why I get to fill this choice space. I have recently come aboard Wizard as the Price Guide editor. It is my duty to coordinate changes in the guide, and evaluate the information gathered from surveys, dealers, and other sources, so we can have the most unbelievably accurate price guide in the biz.

Some adjustments, like price fluctuations in the guide with no shaded bars, have caused some concern. Which is why I am here now, to prevent such things from happening again. Although some books in this issue were also changed without the shade bars in place—Brigade #1A gold-foil cover, and H.A.R.D.Corps #1A gold logo—from now on, all price changes will have the appropriate indicators. Rest assured that these books are not dropping in value; most are being returned to their price from issue #17. The ones that do not will not have a shaded bar until they change.

The price adjustments will be made only after painstaking research into the current market values of the books, even moreso than has ever been done in the past. Many of the largest comic stores, distributors, and independent collector/dealers aid in the process, as well as the smaller retail businesses and dealers. No information will be considered too trivial. (For us? Come on, we'll take anything.) Everything will be taken into consideration, so that the price guide covers trends and values all over the country, not just in the most populated areas. Coming into the new year, the Wizard Price Guide will continue to improve and grow. It will remain the most accurate and complete price guide in the world!!!! (Sorry, I get carried away.)

Sincerely,

Craig A. Cornell

Craig A. Cornell
Assistant Editor/Research Analyst

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1	Spider-Man #26	MARVEL
2	Amazing Spider-Man #365	MARVEL
3	Venom #1	MARVEL
4	Superman #75 (Collector's Ed.)	DC
5	Bloodshot #1	VALIANT
6	WildC.A.T.s #1	IMAGE
7	Spider-Man 2099 #1	MARVEL
8	Cable #1	MARVEL
9	Spawn #8	IMAGE
10	Spirits of Vengeance #1	MARVEL
11	Spawn #1	IMAGE
12	Punisher War Zone #1	MARVEL
13	Punisher 2099 #1	MARVEL
14	Morbius #1	MARVEL
15	Infinity War #1	MARVEL
16	Cable #2	MARVEL
17	Youngblood #4	IMAGE
18	Pitt #1	IMAGE
19	Web of Spider-Man #90	MARVEL
20	Ghost Rider #28	MARVEL
21	Ghost Rider #25	MARVEL
22	Nightstalkers #1	MARVEL
23	Wetworks #1	MARVEL
24	Ghost Rider #31	MARVEL
25	Doom 2099 #1	MARVEL

Top 25 comics of 1992 (dollar value of orders), according to Capital City Distribution

22	Underwear Scrape Twist
23	Colostomy Fudge Chunk
24	Vanilla Pork Swirl
25	Rocky Roadkill

Bottom 25 flavors of Ice Cream, according to Wizard Ice Creams, Inc.

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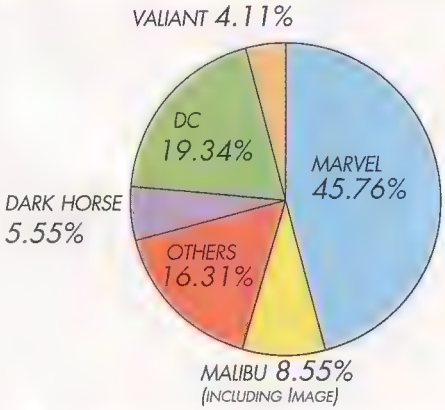

Dollar Share of the Comic Book Market for 1992, according to Capital City Distribution

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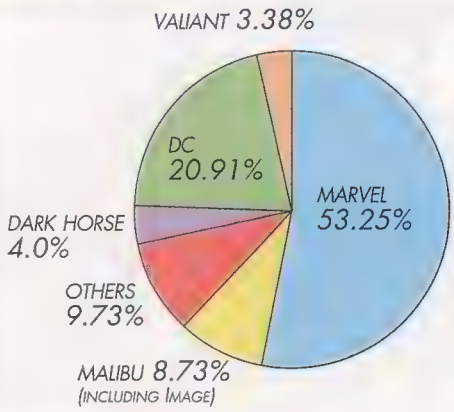
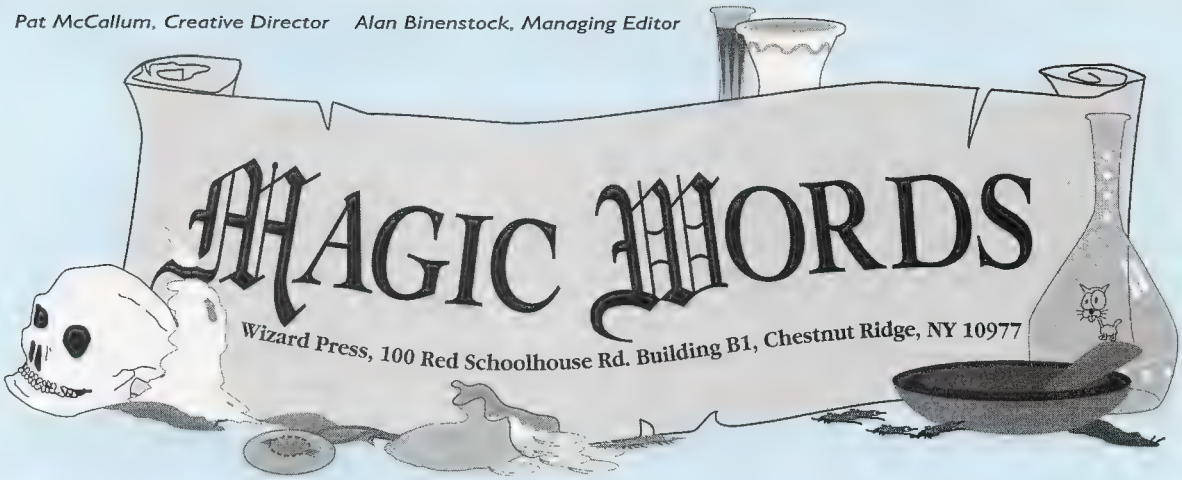


Piece Share of the Comic Book Market for 1992, according to Capital City Distribution

Pat McCallum, Creative Director Alan Binenstock, Managing Editor



Dear Wizard:

I recently subscribed to your great magazine. Whoops, I should start from the beginning. My friend Peter Jessel and I went to a comic convention in Portland, OR sometime in May. It was a comic-book lover's paradise. I browsed around, but suddenly something caught my eye (actually, both eyes). It was a huge magazine called *Wizard, The Guide to Comics.* It had a really cool cover and a really cool Youngblood card. On the cover it said "Spider poster." This was too cool. I quickly looked at the price. It was only $2.95 (this was issue #10). I quickly pulled out my money and bought it.

Peter and I sat down and then I ripped open the polybag. The magazine was the greatest magazine about comics that I had ever read. When we finally left the convention I never stopped reading my mag. About three weeks later, I went to every comic store I knew in Portland and asked for *Wizard* #11. All I got out of the stores was the owners saying that they didn't have anymore. I went home and re-read every article in *Wizard* #10.

That summer I moved to Irvine, CA. One day in my new house I thought, "Why don't I just subscribe to this great magazine." I did. I pulled out the little card, filled it out, put it in an envelope, and put in a check for $27.50 (the old subscription price). I sent it and counted the days until I got my first issue. I went to my favorite book store the next day and what do you think I saw? *Wizard* #12! I quickly took it off the shelf and put it on the counter. I pulled out $3.00 and a quarter for tax when all of a sudden the cashier said, "That will be $4.21."

I looked at him strangely. I looked at the mag thinking, "I'm not as stupid as you think, Mister." Well what do you know! The cover price *was* $3.95. I quickly pulled out another bill and gave it to the cashier. I left thinking, "What the hell is this!" I flipped through it and saw a picture of issue #11. I looked closely at the picture of it and saw that it was also $3.95. I started getting nervous, because I had sent an old subscription form right when issue #12 was coming out. I knew you guys wouldn't take my subscription since it was late. I was wrong.

A couple of weeks later I received my first issue. I was so happy. I just wanted to thank the people at *Wizard* for understanding. I can understand if you don't want to print my letter, because it might give some sneaky people an idea on how to subscribe if the price goes up again. Once again, thank you very much.

Seth Combs
Irvine, CA

Dear Wizard:

Your magazine is cool! It really *is* the guide to comics.

I've got a few problems. First off, how do you pronounce the following names: Psylocke, Annihilus, Pantheon, Masque, Mystique, Liefeld, Whilce Portacio, and Keown.

And finally, why is the Maxx giving everyone "the finger" on the cover of *Wizard* #16?

Well, your mag is great. Until you have a Barbie vs. Spawn cover, MAKE MINE WIZARD!

Patrick "Henry" Raymond
Claremont, NH

Ready? Here goes. Psylocke is Sy-lock, Annihilus is A-nie-ill-us, Pantheon is Pan-thee-on, Masque is Mask, Mystique is Miss-teek, Liefeld is Lie-feld (that's a toughie), Whilce Portacio is Willss Por-tay-she-o, and Keown is Key-own.
And the Maxx isn't giving everybody the fing...wait a sec., he is. Hah. Good thing nobody noticed.

Dear Wizard,

I find that your magazine is quite unique, and definitely lives up to the title "The Guide to Comics." However, what I find to be the best portion of *Wizard* (that is, besides Brutes and Babes), and oftentimes the most neglected one, is Magic Words. Here the fans are able to ask questions that normally the comic book companies are unwilling to answer. Let's put your magazine to the test shall we?

I have been a solid George Perez fan for a number of years. As a result of this, I was forced to buy the *New Teen Titans* and instantly also became a Titan fan. My question is, when will DC print the Titans Graphic Novel: *Games*? I have read that it was being made after Perez finished the Donna Troy story line. It's been almost four years since the announcement and what do we see? His 10-issue run on *Action Comics,* three issues of *Infinity Gauntlet,* and the upcoming Hulk prestige format. What gives? He used to be able to do a 22-page comic a month. Now he can't even finish a 120-page graphic novel, of which he had already completed 80 pages according to Marv Wolfman. My second question is concerning Bart Sears. I love his great attention to detail and especially his exaggerated anatomy. Is there a chance that your magazine will compile his Brutes and Babes columns?

Lou Erickson Tan
Danvers, MA

This is the first time I've heard about the *Games* graphic novel, so I'll leave this one to Pat O'Neill, whose comic-

book knowledge on DC is considerably stronger than mine.
Pat-*DC did not include* Games *in its 1993 Editorial Presentation and—given the substantial changes in the Titans in the past several years—I'd bet the project has been cancelled.*
Okay, it's me again. As for the collected Brutes & Babes in a special edition, an idea similar (but a lot cooler) has been proposed several times, but nothing concrete yet.

Dear Wizard,

I have a confession. Although I buy *Wizard* regularly, I all but hate it. The obvious questions are: 1.) Why do I buy it? And 2.) Why do I dislike it? I'll attempt to answer both.

I buy *Wizard* almost entirely for the prism-bordered trading cards. (But I have a complaint about that as well. Surely there must be a way for you to enclose cards without sealing the bag right over the card so as to permanently crease it.) I have only bought one issue without an enclosed card: #8 with its magnificent Portacio Bishop poster.

So, why do I not love this publication as so many of your readers seem to? There are many reasons. The first is that the articles are so poorly written. But since Larry Derkach of Edmonton so succinctly addressed this problem in #16, I'll just refer you to his letter. (A notable exception is Peter David's piece on becoming a comic writer. But Peter is, after all, a professional writer whereas you guys obviously are not.)

A second reason you have found disfavor with me is your preoccupation with Image. Sure, some of their stuff is noteworthy. But some is mediocre at best. Yet you treat each new Image release as though it is *the* comic to buy. Face it, Image has a long way to go before it reaches Marvel's status. And many of us would like to see some of our favorite Marvel characters (Gambit, Bishop, Psylocke, etc.) on prism-bordered cards, too.

Then there's the ludicrous practice of attempting to make a price guide into a bona-fide collectible. I have actually gone into comic shops and found "back issues" of *Wizard*, some without cards(!), carrying premium prices. I know you will probably try to blame this on retailers, but surely you are partly responsible. Case in point: your last two installments of "Collecting in the '90s" have dealt exclusively with *Wizard*.

Having said all that, I'll try to end on a positive note. Thanks for the Predator vs. Magnus cards. And I'm looking forward to seeing the poster in issue #18 of Marvel's Spidey, Venom, and Carnage.

Karl C. Popp
Springfield, MO

Karl, for someone who hates this magazine and buys it for nothing more than the trading cards, you know an awful lot about the contents of the book. By the comments you make, it's fairly easy to see that you read the articles you "hate," so I imagine you really don't hate them all that much (admit it Karl, you love us. Wanna join the Cool C.O.R.P.S.?). Preoccupation with Image? We report and give profiles of the more exciting projects in the comic market, and Image is a big chunk of what's more exciting. Though they do get considerable coverage, our only infatuation is with Cindy Crawford. As for the cards, we don't have a Marvel license so you won't be seeing any Marvel/Wizard cards anytime soon, and we're aware of the polybag problem. We're working on it. And finally, I think Wizard is a little bit more than just a price guide. If stores want to sell back issues for premium prices, I'll take that as a compliment.

Dear Boys at Wizard,

Why is it that the women in our lives don't understand our love of comics? Why do our wives and girlfriends think that collecting comics is a waste of time and (most importantly) money! I try to explain to my wife that what I am doing is an investment. But she still doesn't understand. How 'bout it, *Wizard* readers, am I the only one or does this sound familiar to you? If any of you find yourself sneaking off to the comic store when your wife thinks you're going somewhere else, I can totally relate with you! What can we do? They don't understand us but we still love them.

Mr. T

I didn't know Mr. T was married. Coming up in a few issues: A woman's view of the comics to give to your wife or girlfriend.

Dear Wizard,

What if Mystique killed Forge and assumed his physical appearance? She could later return to the X-Men and "Forge" would be welcomed with open arms. After all, Forge is a former member. "Forge" (Mystique) could then infiltrate the team and proceed to kill the X-Men.

Forge would then be considered a traitor since everyone believes he killed his teammates.

There is no use selecting which issue this event will happen in because this situation will probably never occur. I have just changed the future. This is the way the plot is supposed to unfold, however, once Marvel reads this letter and discovers I am right they will change things to assure the events happen differently. Therefore, I have changed the future by correctly predicting it and now it will never happen. Unless, someone travels to the past and changes the answer in my letter before it gets printed thereby changing the future once again. (Don't you hate all of these change-the future-because-the-character-traveled-into-the-past-storylines? They're too confusing.)

For example, Bishop was in the future when the X-Men were murdered. By traveling back in time to our "present," Bishop has changed the future. Therefore none of these events will occur and no one will realize that my theories are correct.

Ask the Wizard

Q: Will there be a Toybiz Predator figure?
Bob Haedesty, Owensboro, Ky.
A: Not in the forseeable future.

Q: How old is Wolverine?
Joe Rufa, Massena, N.Y.
A: Marvel's not telling, though some stories would indicate that he may very well be over 100 years old.

Q: What are the superhero costumes made of? Spandex?
Kiran Parghi, Surrey, B.C., Canada
A: ...hmm, unstable molecule spandex is my guess.

Have a question that's bugging the heck out of you and that no one can answer? Heck, the Wizard can answer anything. Just send your stumpers to Ask the Wizard, c/o Wizard Press, 100 Red Schoolhouse Rd., Bldg. B1, Chestnut Ridge, NY 10977.

It was an interesting topic while it lasted. Now it is time to move on.

Todd Holbrook
Hazard, KY

My money's on Forge toasting the X-Men, too, mostly because of his involvement with Mystique and his recent split with Storm. You're probably right about Marvel changing their plans for that scenario, though. I got the feeling while reading The X-Cutioners Song that the goings on in this letters page (that whole baby Nathan thing) altered that whole who-is-whose-baby's-clone storyline.

Dear Wizard,

I have a question for you. Why are all of the comic book prices rising? Sergio Aragones' *Groo* rose from $1.00 to $2.25. Don't they know that there are some poor comic collectors out there? And why are there so many new comics coming out? Marvel 2099, *Spawn*, *The PITT*, and *Stryfe's Strike File* are all coming out and I don't have enough money for them all while I still collect my other favorites. I just don't understand those people.

Parker Lund
Chandler, AZ

It's a little thing called quality upgrade. Expect comic prices to continue climbing as the various comic magazines increase their commitment to quality. The paper and cover stock the books are printed on, any special inks or foils, all that type of stuff that makes a comic that much more collectible also costs that much more money. As for your dilemma with not being able to get all the comics you want to collect, do what I used to do. Hit the comic-book store, pick up your die-hard favorites and then flip through the ones you think look cool. If you still think they're something you positively must own, then you have to decide for yourself which books give you the most enjoyment.

Dear Wizard,

If I could submit my theory to the resurrection of Carnage: As my friend Todd so nicely pointed out, there was an appearance of Venom in *Darkhawk*. I observed that on page 15 of *Darkhawk* #14, Venom seems to be dead. Now if you turn to page 16, he gets up and walks away. You hear him say, "We played possum, made him think our heart stopped." Now, if Venom possessed these abilities, wouldn't Carnage? In *Amazing Spider-Man* #363, Carnage probably "played possum," and faked his death. If my theory is correct, can you...kinda give me and my friend Todd some recognition in your magazine, that we were the first to submit the correct theory. One thing in closing: Give Carnage a cover!

A collector,
Steve J. Martin, Jr.

First Mr. T and now Steve Martin. What a cool letters page. As for your theory concerning Carnage's demise, it's a cool one, but this is a Marvel character here. I can't think of anyone who actually thought he was dead. He's worth too much to kill off, so expect to see Venom Jr. ad nauseam.

Dear Wizard:

I just bought my weekly comics, one of which happened to be *X-Force* #17. After I had gotten home, I eagerly read through my comics, until I got to *X-Force,* where what do you know , there was no card included! This totally outraged me since I have been a Marvel fan ever since I've been a wee tot of five or so. I used to trust Marvel totally, even defended it against people who said that all they were out to do was rip people off with promoting and the like. Now, I will not be so quick to leap to their defense (I checked with a friend at the store and the whole shipment was cardless, except for one). I am severely disappointed in Marvel and hope they will soon get their act together, or I will quit buying their comics.

Adam Ritthaler
Moosomin, SK, Canada

Whoa! Take it easy there big guy. Marvel creates the comics and the cards, but they don't have Stan Lee sitting in some room slapping the cards into the books. That's handled by the plant that prints the books, and when you're dealing with the amount of books that Marvel puts out, you're bound to have a couple of screwups here and there. If I were you, I'd just write a nice little letter to the folks over at Marvel explaining your situation, and I'm sure they'll be more than willing to help you out. No one's trying to rip you off.

Dear Wizard,

I have been drawing comic-book heroes and villains, as well as collecting comics, for as long as I can remember. Yet, it was only recently that I was interested enough to go out of my way to attend a comic-book convention. I had the opportunity to ride down to the show with a friend who is a dealer, and had been anticipating the trip for months because my favorite artist was going to be there. After I arrived, I stumbled around the building for half the day in a trance, meeting other young artists, showing my portfolio to everyone and his brother, seeing all the things I wanted for Christmas and wishing the limit on my credit card was higher.

It was past noon when I heard that to get into the Image room I needed to have a ticket acquired upon paid admission, and that regrettably, dealers could only get autographs the next day. Well, as Mr. Murphy would have it, I could only attend that day. Not only did I have absolutely no chance of getting an autograph but, more importantly, I would not have the opportunity to have my favorite artist look at, and possibly critique, my work.

I was crushed.

This artist has motivated me like no other ever has. His work is the most

The X-Traitor(s)

Who shot J.R.? Who killed Laura Palmer? Where's the beef? All questions that have plagued those who have way too much free time. Now the huddled masses have a new puzzle to solve: which hero will turn traitor and murder the rest of the team? C'mon, send your two cents worth in and we'll rank 'em up here alongside the top six voted suspects. Votes listed here are postmarked no earlier than December 3rd.

Archangel: **102**
POSSESSED BY EVIL WINGS

Bishop: **105**
X-MEN WILL MAKE BETTER MARTYRS

Forge: **110**
IN LEAGUE WITH MYSTIQUE

Psylocke: **106**
UNDER INFLUENCE OF THE HAND

Rogue: **110**
USED TO BE A CRIMINAL

Wolverine: **106**
LOSES CONTROL & GOES BERSERK

Think you've sniffed out the traitor? Send your theories to: X-Traitor; c/o Wizard Press, 100 Red Schoolhouse Rd., Bldg.B1, Chestnut Ridge, NY 10977.

visually stimulating that I have ever had the pleasure to see in this medium, and now I was even denied the chance to simply shake his hand and say job well done. I returned to my friend's table with my head hung low in defeat.

When out of literally thousands of people I looked up and... (you must know by now!) ...there he was, Dale Keown was standing right at the very next table. I stood up just as he was leaving and called out his name.

Although he had probably signed 4000 autographs and talked to at least that many people, he turned around and talked with me. He even asked to see my slides.

After a whole day of getting only cursory glances and even one hostile refusal to look at my work, he took the time to look and actually gave me some tips on making my artwork better. After thinking all day that I should give up my artwork and return to my job as a professional assassin, his kind demeanor gave me encouragement to keep going.

I sincerely hope you print this and I pray that Dale reads it, for even now my career is starting to take off. And I believe I owe some of that to him. Simply talking with another young artist who has made it big has given me renewed vigor in my pursuit of stardom.

So...Dale, wherever you are, I thank you for patience with all of your fans, your time, your consideration and your inspiration.

Paul Pearson
Jackson, MI

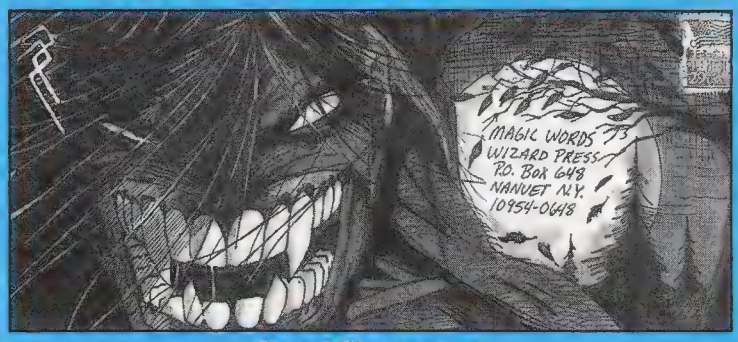
Okay, another issue of the *Wizard* winds down, which is a good thing since I'm exhausted. Come on back next issue, we'll have a really cool Maxx cover and an all-new, original Maxx poster as well as a big interview with the Image guys, a talk with DC's Milestone Media crew, and all sorts of really cool stuff. One quick thing before I go. Try and come up with a name for Jean Grey. I know this is out of the blue, but I just finished reading the X-Cutioners Song, and I can't stand Jean Grey being her code name. So if you can think of a cool name, jot it down and mail it in. I'll print some of the better ones here and maybe get somebody over at Marvel to comment on it. All right, good night, I'm outta here.

-Pat McCallum

Fabulous LetterArt

[illegible]

Teoxiutl Greer
Alamosa, CO



Paul Pearson
Jackson, MI

James Salvato
East Meadow, NY

Ryan Terry
Port Elgin, Canada

SHOWS AND CONVENTIONS

WIZARD IS NOT RESPONSIBLE FOR INCORRECT OR FALSE SHOW CALENDAR INFORMATION.

ALABAMA

FEB 27, AL, BIRMINGHAM, Legends Collector's Shows, Howard Johnson's, I-65 exit 252, T:20 F:$40 (6 foot) A:$4, 10am-4pm, Special Guest: Pat Broderick, Info -Dana Pinkard, 706-234-8210

MAR 6, AL, HUNTSVILLE, Legends Collector's Shows, Marriott Inn by the Space Center, 5 Tranquility Dr., F:20 F:$45 (6 foot) A:$2, 10am-4pm, Dana Pinkard, 706-234-8210

ARKANSAS

FEB 13, AR, LITTLE ROCK, Comics & Cards Extravaganza II, Masters Inn, I-30 & 9th Street (exit 140), T:25, F:$35, A:$1.50, 9am-5pm, Doug Woodrome, 501-847-4533/501-847-6173

AUSTRALIA

FEB 20-21, SYDNEY, The Sydney International Hilton, 259 Pitt St., A:$15 daily ($25@ 2 days), 9am-6pm, Chris Vlastaras, fax for details-61 2 261 8617

CALIFORNIA

FEB 1, CA, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar (At Shaw), T: 24 F: $35 A: $1, 5pm-9pm, Joe Manzo, 209-292-2890

FEB 3, CA, WALNUT, Baseball Card/Comics/McDonald Collectables, Frank & Son Warehouse-19465 East Walnut Dr. T:100, F:$25, A:Free, 5pm-9:30pm, Frank / Jim 714-594-7492

FEB 5-7, CA, SAN JOSE, 3 Day Sports Card and Comic Book Show, 1570 Branham, Old H.S. rooms 40-41 (corner of Branham and Meridian) T:45, F:$70-$100 per show, $15-$45 per day A:free, Fri. 5pm-9pm, Sat. 10am-6pm, Sun 10am-5pm, Jerry 408-265-6844

FEB 6, CA, WALNUT, Baseball card/Comics/McDonald Collectables, Frank & Son Warehouse-19465 East Walnut Dr. T:100, F:$25, A:Free, 10pm-5pm, Frank / Jim 714-594-7492

FEB 6-7, CA, SAN JOSE, Mall Card & Comic Show, Westgate Mall, 1600 Saratoga Ave., Hwy 280 & Saratoga Ave. W., T:50 F:$100 A:Free, Sat-10am-9pm, Sun-10am-6pm, Michael Arshakuni

FEB 10, CA, WALNUT, Baseball card/Comics/McDonald Collectables, Frank & Son Warehouse, 19465 East Walnut Dr. T:100, F:$25, A:Free, 5pm-9:30pm, Frank 714-594-7492

FEB 12-14, CA, SAN JOSE, 3 Day Sports Card and Comic Book Show, 1570 Branham, Old H.S. rooms 40-41 (corner of Branham and Meridian) T:45, F:$70-$100 per show, $15-$45 per day A: free, Fri. 5pm-9pm, Sat. 10am-6pm, Sun 10am-5pm, Jerry 408-265-6844

FEB 13, CA, WALNUT, Baseball Card/Comics/McDonald Collectables, Frank & Son Warehouse-19465 East Walnut Dr. T:100, F:$25, A:Free, 10am-5pm, Frank 714-594-7492

FEB13-14, CA, SAN FRANCISCO, Presidents Weekend Comic Book & Sports Card Show, Cathedral Hill Hotel, 1101 Van Ness Ave. (between Post & Geary), T:60 (6 foot) F:$100 (2 days) A:$2 (under 8 free, $1 w/ad), 10am-5pm both days, Al Jang, 415-386-9036

FEB 14, CA, YUBA CITY, Yuba City Comic Con I, Yuba City Fairground, 442 Franklin Ave., off hwy 99, A:$3, Steve, 916-648-0572

FEB 15, CA, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar (At Shaw), T: 24 F: $35 A: $1, 5pm-9pm, Joe Manzo, 209-292-2890

FEB 17, CA, WALNUT, Baseball card/Comics/McDonald Collectables, Frank & Son Warehouse-19465 East Walnut Dr. T:100, F:$25, A:Free, 5pm-9:30pm, Frank / Jim 714-594-7492

FEB 19-21, CA, SAN JOSE, 3 Day Sports Card and Comic Book Show, 1570 Branham, Old H.S. rooms 40-41 (corner of Branham and Meridian) T:45, F:$70-$100 per show, $15-$45 per day A: free, Fri. 5pm-9pm, Sat. 10am-6pm, Sun 10am-5pm, Jerry 408-265-6844

FEB 20, CA, EMERYVILLE-OAKLAND, Emeryville Comic Book & Sports Card Show, Holiday Inn Bay Bridge, 1800 Powell St., T:25 (6 foot) F:$40 A:$1 (under 8 free), 10am-4pm, Al Jang, 415-386-9036

FEB 20, CA, WALNUT, Baseball Card/Comics/McDonald Collectables, Frank & Son Warehouse-19465 East Walnut Dr. T:100, F:$25, A:Free, 10am-5pm, Frank 714-594-7492

FEB 21, CA, BUENA PARK, Orange County Comic, Card, Toy & Collectible Show, Sequoia Athletic Club, 7530 Orange Thorpe Ave., (91 Fwy at Beach Blvd off ramp), T:80 (8 feet) F:$65 A:$5 (children under 10 free) Portions of Admission to Benefit The Cystic Fibrosis Foundation, 10am-4pm, Mark Ramsey, 714-647-7225

FEB 21, CA, FAIRFIELD, WC Promotions Comic's, Sports Cards & Nintendo Show, 2601 Claybank Rd., Near Travis Air Force Base, T:45 F:$50 A:$2, 9am-5pm, Donna Wellman, 707-421-2696

FEB 24, CA, WALNUT, Baseball card/Comics/McDonald Collectables, Frank & Son Warehouse-19465 East Walnut Dr. T:100, F:$25, A:Free, 5pm-9:30pm, Frank / Jim 714-594-7492

FEB 26-28, CA, SAN JOSE, 3 Day Sports Card and Comic Book Show, 1570 Branham,Old H.S. rooms 40-41 (corner of Branham and Meridian) T:45, F:$70-$100 per show, $15-$45 per day A: free, Fri. 5pm-9pm, Sat. 10am-6pm, Sun 10am-5pm, Jerry 408-265-6844

FEB 27, CA, SAN JOSE, San Jose Comic Book & Sports Card Show, Le Baron Hotel, 1350 N. First St., T:40 (6 foot) F:$50 A:$1 (under 8 free), 10am-4pm, Al Jang, 415-386-9036

FEB 27, CA, WALNUT, Baseball Card/Comics/McDonald Collectables, Frank & Son Warehouse-19465 East Walnut Dr. T:100, F:$25, A:Free, 10am-5pm, Frank 714-594-7492

FEB 27-28, CA, ORANGE, A Mall Comic Book Show, City Shopping Center, 20 City Blvd., T:100 (8 foot) F:$100 A:Free, Sat. 10am-6pm, Sun. 11am-5pm, Derek M. Borthwick, 818-913-4046

FEB 28, CA, SAN FRANCISCO, 1st San Francis Con Comic Book Show, Holiday Inn - Golden Gateway, 1500 Van Ness Ave., T:45 (6 foot) F:$50 A:$2 (under 8 free), 10am-4pm, Al Jang, 415-386-9036

MAR 1, CA, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar (At Shaw), T: 24 F: $35 A: $1, 5pm-9pm, Joe Manzo, 209-292-2890

MAR 15, CA, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar (At Shaw), T: 24 F: $35 A: $1, 5pm-9pm, Joe Manzo, 209-292-2890

CONNECTICUT

FEB 13, CT, NAUGATUCK, Baseball Card & Comic Book Show, Elk's Lodge #967-Rubber Ave., T:50 (10 Comics) A:Free, 9am-3pm, Thomas Bryk, 203-723-9289

FEB 14, CT, DANBURY, Comics Cards & More, Danbury Hilton Towers-18 Old Ridgebury Rd. T:57, F:$55, A:$2, 10am-4pm, Donald 203-746-7531

FEB 20, CT, NEW FAIRFIELD, New Fairfield High School, Gillotti Rd. off Rte. 39 from exit 5 on I-84, T:40 F:$30 (6 ft) A:$2, 10am-4pm, Donald Ellis, 203-746-7531

FEB 21, CT, MILFORD, Baseball Card Comic Book & Coin Mania, Stillwood Inn, 1074 South Colony Rd. Rt 5, exit 13 off I-91 make right, T:58 (Non-sports 20) F:$55 A:99 cents, 9:30am-3:30pm, Aurella V. Wacks, 203-874-3545

FEB 28, CT, WATERBURY-MIDDLEBURY, D.E.E. Coin & Collectibles, Post University Drubner Center, Rt., 63 at exit 17 off I-84, T:30 cards, 10 comics, 10 non-sport, racing & misc. F:$30 (6 foot) $35 (8 foot) A:$2, 10am-4pm, Donald Ellis, 203-746-7531

MAR 7, CT, WINDSOR LOCKS, Comic Book Convention, The Holiday Inn, 16 Alla Grasso Tpke, exit 40 off I-91 on Rt. 75, T:25 (6 Foot) F:$30 A:$1, 10am-4pm, Mike Wambish, 203-242-1189

MAR 13, CT, NAUGATUCK, Baseball Card & Comic Book Show, Elk's Lodge #967-Rubber Ave., T:50 (10 Comics) A:Free, 9am-3pm, Thomas Bryk, 203-723-9289

MAR 14, CT, DANBURY, Comics Cards & More, Danbury Hilton Towers-18 Old Ridgebury Rd. T:57, F:$55, A:$2, 10am-4pm, Donald 203-746-7531

DELAWARE

MAR 7, DE, WILMINGTON, Reality Comic Book Convention, Hilton, I-95 at 630 Naamans Rd., 10am-4pm. For info-301-791-8159

FLORIDA

FEB 6-7, FL, TAMPA, Baseball Card, Coin, Stamp & Comic $2,000 Spending Spree Show, W. Tampa Convention Center, 3005 W. Columbus Drive, T:80 (8") F:$100 A:$2, 9am-5pm, Frank's Baseball Cards, 813-867-5781

FEB 7, FL, WEST PALM BEACH, Holy Cow's Monthly Comic Book & Card Show, Airport Hilton, 1 light west of I-95 off Southern Blvd., T:35 F:$45 A:$1, 10am-5pm, Bill Berg 407-743-6595

FEB 20-21, FL, WEST PALM BEACH, Holy Cow's Monthly Comic Book & Card Show, Palm Beach Outlet Man, 1 block East of tumpike on Okeechobee Blvd, T:45 F:$75 (2@$140, 3@$200), Sat 10am-9pm, Sun 12pm-5pm Bill Berg 407-743-6595

FEB 27-28, FL, FT. LAUDERDALE, The Bazaar Comic & Card Show, 3200W. Oakland Park Blvd., T:35-40 F:$35 A:Free, 10am-5pm, Paul Wagner, 305-484-3387

GEORGIA

FEB 5-7, GA, LILBURN, PT Shows Inc., 4230 Hwy 29, Corner of Beaver Ruin Rd. hwy 9 exit 39 I-95, T:20 F:$50 A:$1 (under 6 free), Fri-4pm-9pm, Sat-10am-7pm, Sun-11am-6pm, David Bradford, 404-923-5557

FEB 6, GA, LA GRANGE, Sport Card & Comic Book Show, Ramada Inn, 1513 Lafayette Pkwy, T:40 F:$40 A:$1, 10am-6pm, John/Tony, 706-234-3788/706-235-7422

FEB 7, GA, ATLANTA, Reality Comic Convention, Holiday Inn Buckhead, 3340 Peachtree Rd, NE —10am-4pm, Info:301-791-8159

FEB 12-14, GA, LILBURN, PT Shows Inc., 4230 Hwy 29, Corner of Beaver Ruin Rd. Hwy 9 exit 39 I-95, T:20 F:$50 A:$1 (under 6 free), Fri-4pm-9pm, Sat-10am-7pm, Sun-11am-6pm, David Bradford, 404-923-5557

FEB 13, GA, ATHENS, Sports Card & Comic Book Show, Howard Johnson's, 2465 W. Broad St., T:30 F:$40 A:$1, 10am-6pm, John/Tony, 706-234-3788/706-235-7422

FEB 19-21, GA, LILBURN, PT Shows Inc., 4230 Hwy 29, Corner of Beaver Ruin Rd. Hwy 9 exit 39 I-95, T:20 F:$50 A:$1 (under 6 free), Fri-4pm-9pm, Sat-10am-7pm, Sun-11am-6pm, David Bradford, 404-923-5557

FEB 26-28, GA, LILBURN, PT Shows Inc., 4230 Hwy 29, Corner of Beaver Ruin Rd. Hwy 9 exit 39 I-95, T:20 F:$50 A:$1 (under 6 free), Fri-4pm-9pm, Sat-10am-7pm, Sun-11am-6pm, David Bradford, 404-923-5557

MAR 13-14 GA, GAINESVILLE, Legends Collector's Shows, Lakeshore Mall, Washington St., T:30 F:$50 (6 foot) A:Free, Sat. 10am-9pm, Sun. 12pm-6pm, Info-Dana Pinkard, 706-234-8210

SHOWS AND CONVENTIONS

MAR 14,GA, ATLANTA, Reality Comic Book Convention, Holiday Inn Buckhead, 3340 Peachtree Rd. NE, For info-301-791-8159

ILLINOIS

FEB 5-7, IL, OAKBROOK, Sportsnews, Comic Convention, Marriott Oakbrook Hotel, 1401 W. 22nd St., T:100 F:$125 A:$2, Fri-6pm-10pm, Sat-9:30am-4pm, Sun-9:30am-4pm, George Johnson, 708-980-1975

FEB 6, IL, NORTH CHICAGO, North Chicago Comics & Cards, North Chicago Inn, 2315 Greenbay Rd., T:30 F:$25 A:$1, 10am-3pm, Jim Libasci, 708-336-9963 after 4:30pm

FEB 7, IL, CRYSTAL LAKE, Sport Card & Comic Book Show, Holiday Inn, Rt. 31 & Three Oaks Rd (2 miles South of Rt. 176), F:$30 (8 foot) A:$1, 10am-3pm, Louis Pinsky, 708-309-8204

FEB 13, IL, ROSEMONT, Sports News, Comic Convention, Rosemont Horizon Skyline Room, 6920 N. Mannheim Rd., T:140 F:$45 A:$2, 9:30am-4pm, George Johnson, 708-980-1975

FEB 14, IL, CRYSTAL LAKE, Sport Card & Comic Book Show, Holiday Inn, Rt. 31 & Three Oaks Rd (2 miles South of Rt. 176), F:$30 (8 foot) A:$1, 10am-3pm, Louis Pinsky, 708-309-8204

FEB 14, IL, ROSEMONT, Sheraton (Quality/Clarion) Hotel, 6810 N. Mannheim, T:60 (8 foot) F:$35 A:$1, 10am-4pm, Midwest Shows, 312-666-9500

FEB 20, IL, HARVEY, Expo Center South I-80 & Halsted (behind Holiday Inn), T:30 (8 foot) F:$35 A:$1, 10am-4pm, Midwest Shows, 312-666-9500

FEB 21, IL, CRYSTAL LAKE, Sport Card & Comic Book Show, Holiday Inn, Rt. 31 & Three Oaks Rd (2 miles South of Rt. 176), F:$30 (8 foot) A:$1, 10am-3pm, Louis Pinsky, 708-309-8204

FEB 21, IL, BUFFALO GROVE, Buffalo Grove High School, 1100 Dundee Rd., (Dundee Rd. & Arlington Hts Rd.) T:50+ F:$35 A:$1, 10am-4pm, Midwest Shows, 312-666-9500

FEB 21, IL, ORLAND PARK, Orland Park Card & Comics Show, One Block west of LaGrange Rd. (Rte. 45) at 147th St., T:60 F:$28 (6 foot) A:$1, 9am-3pm, John Leary, 708-423-1758

FEB 21, IL, BLOOMINGDALE, Silver Reef Card & Comic, Indian Lakes Country Club, 250 West Schick Rd., T:120 F:$40 A:$1, 9:30am-4pm, William Mueller, 708-351-1799

FEB 28, IL, CRYSTAL LAKE, Sport Card & Comic Book Show, Holiday Inn, Rt. 31 & Three Oaks Rd (2 miles South of Rt. 176), F:$30 (8 foot) A:$1, 10am-3pm, Louis Pinsky, 708-309-8204

FEB 28, IL, CHICAGO, Ford City Holiday Inn, 7353 S. Cicero Ave., T:53 F:$35 A:$1, 10am-4pm, Midwest Shows, 312-666-9500

FEB 28, IL, ROSEMONT, Sports News, Comic Convention, Rosemont Horizon Skyline Room, 6920 N. Mannheim Rd., T:140 F:$45 A:$2, 9:30am-4pm, George Johnson, 708-980-1975

MAR 6, IL, NORTH CHICAGO, North Chicago Comics & Cards, North Chicago Inn, 2315 Grenbay Rd., T:30 F:$25 A:$1, 10am-3pm, Jim Libasci, 708-336-9963 after 4:30pm

MAR 7, IL, BLOOMINGDALE, Silver Reef Card & Comic, Indian Lakes Country Club, 250 West Schick Rd., T:120 F:$40 A:$1, 9:30am-4pm, William Mueller, 708-351-1799

MAR 13, IL, HILLSIDE, West Point Shopping Center, I-90 & Wolf Rd., T:70 F:$35 A:Free, Mall hours, Midwest Shows, 312-666-9500

INDIANA

FEB 14, IN, INDIANAPOLIS, Holiday Inn, I-70 East, 6990 East 21st Street, T:30 F:$45 A:$4, 10am-4pm, Jubilee Ent. 301-292-4587

FEB 21, IN, INDIANAPOLIS, Quality Inn East, 3525 N. Shadeland Ave., 10am-4pm, For info-301-791-8159

IOWA

FEB 6, IA, FORT MADISON, Baseball Cards, Comics & More Show, Iowan Motor Lodge-Highway 61 South, T:17, F:$25, A:Free, 9am-3pm, Stacey Craig 515-673-4087

FEB 27, IA, JOHNSTON, Baseball Cards, Comics, & More Show, Village Square Mall, 5800 Merle Hay Rd., T:30 (8 foot) F:$40 (2@ $75) A:Free, Mall hours, Stacey Craig, 515-673-4087

FEB 27,28, IA, OTTUMWA, Baseball Cards, Comics & More Show, Quincy Place Mall, Hwy 34 West, T:35 F:$40 (2@ $75) A:Free, Stacey Craig, 515-673-4087

MAR 6-7, IA, LOSKALOOSA, Baseball Cards, Comics, & More Show, Penn Central Mall, Hwy 92 West, T:35 F:$40 (2@ $75) A:Free, Mall hours, Stacey Craig, 515-673-4087

KENTUCKY

FEB 28, KY, LEXINGTON, Jubilee Enterprises, Holiday Inn (North), 1950 Newton Pike, T:30 F:$60 A: $4, 10am-4pm,

MAR 13, KY, LEXINGTON, Reality Comic Book Convention, Ramada, 1938 Stanton Way, 10am-4pm, For Info-301-791-8159

MAR 14, KY, LOUISVILLE, Reality Comic Book Convention, Hurstbourne Hotel, 9700 Bluegrass Pkwy, 10am-4pm, For info- 301-791-8159

LOUISIANA

FEB 7, LA, LAFAYETTE, Sports Card & Comic Book Show, Holiday Inn N.E., Evangeline Thruway (off I-104 & I-49), T:12 F:$25 A:$1, 10am-5pm, Carl - 318-332-1832 / Rodney 504-344-8655

MARYLAND

FEB 14, MD, BALTIMORE, Baltimore Convention-Sheraton, Elm RD. at BWI Airport, A:$3 10am-4pm, Info-301-791-8159

FEB 14, MD, BALTIMORE, Days Hotel, I-83 Exit 17 Padonia Road, T:30 F:$60 A:$4, 10am-4pm, Jubilee Ent. 301-292-4587

FEB 20, MD, SILVER SPRING, Jubilee Enterprises, Armory Place, 925 Wayne Ave., T:65 F:$65 A: $1, 10am-4pm, For info - 301-292-4587

MAR 14, MD, ANNAPOLIS, Jubilee Enterprises, Marriott Hotel, 80 Compromise St., T:35 F:$60, For info-301-292-4587

MAR 14, MD, BETHESDA, Serendipity Comic Book Show, Ramada Inn, 8400 Wisconsin Ave., A:$3, 11am-4:30pm, Bob Horn, 410-398-6685

MASSACHUSETTS

FEB 11-14, MA, CHELSEA, Bill's Card Stop, Mystic Mall, Rte 16, Everett Ave. & Rte. 1, Carter St., A:Free, Bill Gouvalaris, 617-289-8662

FEB 18-21, MA, CHICOPEE, Bill's Card Stop, Fairfield Mall, Jct. exit 5 Mass. Tpke & Rte. 33, A:Free, Bill Gouvalanis, 617-289-8662

FEB 25-28, MA, DEDHAM, Dedham Mall, Route 1, A:Free, Bill Gouvalaris 617-289-8662

MAR 11-14, MA, LEOMINSTER, Bill's Card Stop, Searstown Mall, Rte 2 exit 33 & Rte 190, A:Free, Bill Gouvalaris, 617-289-8662

MICHIGAN

FEB 7, MI, WARREN, Airborne Comic & Card Show, V.F.W. Post 9021-32100 Ryan Rd., T:23, F:$25, A:free, 10am-4pm, John 313-468-0954

FEB 13, MI, MIDLAND, Comic, Sports Card, Coin and Stamp Show, Ramada Inn, 1815 S. Saginaw Rd. (across from K-Mart) T:20 F:$35A:Free, 10am-5pm, Jim Knarr, 517-631-4976

FEB 14, MI, ROYAL OAK, Encore-Con Comic Book Show, American Legion Hall, 1815 Rochester Road (Corner of 12 Mile & Rockester Road.), F:$ 35 ($40 at show) A:$1.50, 10am-4pm, Michael Goldman 313-350-2633

FEB 14, MI, SAGINAW, Comic, Sports Card, Coin and Stamp Show, Sheraton Inn, I-675 & Tittibawadee Rd., T:20 F:$35 A:Free, 10am-3pm, Jim Knarr, 517631-4976

FEB 21, MI, WARREN, Airborne Comic & Card Show, V.F.W. Post 9021-32100 Ryan Rd., T:23, F:$25, A:free, 10am-4pm, John 313-468-0954

FEB 28, MI, ROSEVILLE, Airborne Comic & Card Show, V.F.W. Post 2358, 25671 Gratiot, T:$23 F:$25 A:Free, 10am-4pm, John E. Walrus, 313-468-0954

MAR 7, MI, WARREN, Airborne Comic & Card Show, V.F.W. Post 9021, 32100 Ryan, T:23 F:$25 A:Free, 10am-4pm, John E. Walus, 313-468-0954

MAR 13, MI, MIDLAND, Comic, Sports Card, Coin and Stamp Show, Ramada Inn, 1815 S. Saginaw Rd. (across from K-Mart) T:20 F:$35 A:Free, 10am-5pm, Jim Knarr, 517-631-4976

MAR 14, MI, SAGINAW, Comic, Sports Card, Coin and Stamp Show, Sheraton Inn, I-675 & Tittibawadee Rd., T:20 F:$35 A:Free, 10am-3pm, Jim Knarr, 517-631-4976

MINNESOTA

FEB 28, MN, BRAINERD, Lantern News Baseball and Comic Show, The Holiday Inn in Brainerd, on Hwy 371 South, T:25 F:$35, 9am-4:30pm, Kevin J. Bergson 701-235-2562

MISSOURI

FEB 6, MO, BELTON, B.E.S.T. Comic/Card Convention, Belton Inn, 155th & South 71 Hwy, T:20 F:$27 (6') $35(8') A:$1, Robert McKenzie-818-322-4581 or Alan Opp-816-331-4520

FEB 13-14, MO, SPRINGFIELD, Comic, Card & Coin Show, Quality Inn North, 3050 N. Kentwood, I-44 & Glenstone, T:26 F:$60 (2@ $115) A:$1, HOURLY DOOR PRIZES, Sat. 9am-4pm, Sun. 10am-4pm, Ben Cohen, 417-889-2529

MAR 6-7, MO, SPRINGFIELD, Comic, Card & Coin Show, Quality Inn North, 3050 N. Kentwood, I-44 & Glenstone, T:48 F:$90 (2@ $175) A:$2.50 w/free autographs, Sat. 9am-4pm, Sun. 10am-4pm, Ben Cohen, 417-889-2529

NEW HAMPSHIRE

MAR 4-6, NH, SALEM, Bill's Card Stop,Rockingham Mall, Rte. 28 (Mass Border), A:Free, Bill Gouvalaris, 617-289-8662

NEW JERSEY

FEB 4, NJ, WOODBRIDGE, 1st Thurday of the Month Card & Comic Show,The Forge Inn, Rt 9 N (across from mall), T:30 F:$35 A:Free, 5pm-10pm, Rob Gomberg-908-422-9365 or Brian Barth-908-390-8037

FEB 6 NJ TINTON FALLS-EATONTOWN, Monmouth Co. Comic Book Extravaganza, Holiday Inn, Parkway exit 105 at Hope Rd. (off Rt. 36 &Rt. 18), T: 40 F: $40 A: $2, 9:30am-4:30pm, Ruth Cambell or Mary Stevenson, 908-269-9486 or 908-544-9300

FEB 6, NJ, HILLSBOROUGH, World Of Cards and Comics Conventions, Hillsborough Fire Co. #2, 375 Rt. 206, T:50, F:$43, A:$1.50, 10am-4pm, Tony 908-968-3886

FEB 6, NJ, WAYNE, Reality Comic Con. Holiday Inn, Rte. 46 West; 10am-4pm, Info:301-791-8159

FEB 7,18, NJ, WAYNE, Wayne Collectables Show- Co #1 Firemen's Hall,

METEOR MAN tm
THE MOVIE OPENS IN MARCH. BUT YOU CAN GET THE 64 PG. ADAPTATION IN FEBRUARY AND A NEW 6 ISSUE LIMITED SERIES BEGINNING IN MARCH
MARVEL COMICS
Meteor Man: TM & © 1993 Metro-Goldwyn Mayer, Inc. TM & © 1993 Marvel Entertainment Group, Inc. All rights reserved.
THE COMIC SERIES THAT PICKS UP WHERE THE MOVIE LEFT OFF!
The original 6 part limited series sees daylight in February
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FEATURING ART BY JAVIER (Ghost Rider) SALTARES
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SHOWS AND CONVENTIONS

Parish Drive & Rt. 202N.; T:110, F:$15Sun. 12.50Thur. A:Free, Info-201-696-6217

FEB 7, NJ, WAYNE, Wayne Collectibles Show Co #1, Firemans hall, Parish Dr. & Rte. 202 N., T:110 F:$15 A:Free, 9am-4pm, Mike 201-434-1512, Phil 201-696-6217 eves.

FEB 7, NJ, WOODBRIDGE, Reality Comic Con. Sheraton 515 Rte 1 South, 10am-4pm, Info:301-791-8159

FEB 18, NJ, WAYNE, Wayne Collectibles Show Co #1, Fireman's hall, Parish Dr. & Rte. 202 N., T:110 F:$12.50 A:Free, 9am-4pm, Mike 201-434-1512, Phil 201-696-6217 eves.

FEB 20, NJ TINTON FALLS-EATONTOWN, Monmouth Co. Comic Book Extra-vaganza, Holiday Inn, Parkway exit 105 at Hope Rd. (off Rt. 36 &Rt. 18), T: 40 F: $40 A: $2, 9:30am-4:30pm, Ruth Cambell or Mary Stevenson, 908-269-9486 or 908-544-9300

FEB 20-21, NJ, SOUTH PLAINFIELD, World of Cards & Comics Convention, The Middlesex Mall at Hadley & Shelton Rd., T:80(8 foot)(40 Non-Sport) F:$65(SAT) $55(SUN), A:Free, Sat 10am-9:30pm, Sun 11am-5pm, Tony Grimando, 908-968-3886

FEB 21, NJ, ROBBINSVILLE, Central NJ Comic Book & Baseball Card Show, Washington Twp. Volunteer Fire Dept., Rt. 130, 3 miles from exit 7A of NJ Tpke; take I-95 west to Rt. 130 North, 9:30am-3:30pm, A:$2

FEB 26-27, NJ, PARAMUS, Comic Book & Collectible Expo, 200 Rt. 17 North, T:55 F:$35- $45 A:Free, Fri-5pm-10pm, Sat-10am-4:30pm, Joseph Kramar, 717-828-7722

FEB 28, NJ, FARMINGDALE, Comic Books, Baseball Cards, Toys, Masonic Temple, 197 Hemstead Tpke., 10am-4pm, A: Free, Free raffle, Paddy Weiss, 516-669-4332

FEB 28, NJ, BORDENTOWN, Four Color Comic Art Conventions, Days Inn of Bordentown, Rte. 206 North, exit 7 of the NJ Tpke, T:30 F:$35-$50 A:$3, 10am-4pm, Ron Jordan, 908-828-5955

MAR 7, NJ, WAYNE, Wayne Collectibles Show Co #1, Fireman's hall, Parish Dr. & Rte. 202 N., T:110 F:$15 A:Free, 9am-4pm, Mike 201-434-1512, Phil 201-696-6217 eves.

MAR 7, NJ TINTON FALLS-EATONTOWN, Monmouth Co. Comic Book Extra-vaganza, Holiday Inn, Parkway exit 105 at Hope Rd. (off Rt. 36 &Rt. 18), T: 40 F: $40 A: $2, 9:30am-4:30pm, Ruth Cambell or Mary Stevenson, 908-269-9486 or 908-544-9300

NEW MEXICO

FEB 13-14, NM, ALBURQUERQUE, Baseball & Comic Book Show, Radisson Inn, 1901 University SE, T:15-20 F:$55/$50 A:$1, Sat. 10am-6pm,Sun. 10am-5pm, Gene Volpert, 505-836-7861

NEW YORK

FEB 6, NY, FLORAL PARK, Comic, Baseball Card Show, St. Hedwig's Parish Hall, 309 Jericho Turnpike, T:45, F:$45, A:$1, 9:30-4:00, Ken Blitz-516-248-4235

FEB 6, NY, BABYLON, Monthly First Saturday Sports Card And Comic Show, A.O.H. Irish Cultural Center (Hibernian Hall), Park Ave off of Deer Park Ave, T:12 (non-sports 12) F:$35 A: FREE, 10am-4pm, Robert J. Regan 516-243-1686

FEB 6, NY, BROOKLYN, The Bay Bridge Sports Card & Comic Book Show, 7604 4th Ave., T:24 (8') F:$50 A:$1, 10am-4pm, Ferdinand Parascandolo, 718-967-9172 or 718-667-9588

FEB 7, NY, BROOKLYN, Brooklyn's Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 (8 foot) F:$35 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

FEB 7, NY, SARASOTA SPRINGS, Comic Show, St. Clement's School Gym, 231 Lake Ave, T:30, F:$35, A:$1, 1pm-5pm, Rocco Rosato, 518-584-1429

FEB 7, NY, KINGS PARK, Monthly First Sunday Sports Card And Comic Show, V.F.W. Hall on Indian Head Road in Kings Park, 3 blocks north of railroad tracks on Left side, T: 15 (Non-sports 2), F:$40 A:.50, 10am-4pm, Robert J. Regan, 516-243-1686

FEB 11, NY, DEER PARK, Baseball Card & All Sports & Comic Monthly, Sons of Italy-Constantino Brumidi Lodge, 2075 Deer Park Ave, A: Free, 6pm-10pm, Paul, 516-289-7398

FEB 12, NY, BROOKLYN, Brooklyn's Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. (69st) & 10th Ave., T:45 (8 foot) F:$35 A:Free, 6pm-10pm, Scotty O'Donnell, 718-251-2075

FEB 12, NY, MIDDLETOWN, F&M Baseball Cards, Middletown Howard Johnson's, 551 Rte. 211 East, Take NYS Thruway N to exit 16 Take 17 West to exit 120, T:23 F:$45 A:Free, 6pm-10pm, Marc Meyer, 914-782-7176

FEB 13, NY, MANHATTAN, Our Lady of Good Counsel School Baseball Card & Comics, 323 East 91 St., (Between 1st & 2nd Aves), A:$1, 10am-4pm, Kevin Mullarkey, 212-289-6730

FEB 13, NY, MANHATTAN, Nostalgia Con & Toys Comics, Days Inn, 440 West 57th St., T:60 F:$60 A:$4, 10am-4pm, George Downes, 201-661-3358

FEB 13, NY, FLORAL PARK, Baseball Cards Bought & Sold, Masonic Temple, Tulip Ave., T:20 (8 foot) 10 (6 foot) A:$1, Marty Margulis, 516-795-4628

FEB 14, NY, FRANKLIN SQUARE, 12 Hour Valentine's Day Comic Book Extravaganza, Plattdeutsche Restaurant, 1132 Hempstead Tpke., T:75 A:$1.50 (under 12 $1, under 6 free), 10am-10pm, Info-516-766-7847

FEB 14, NY, WILLISTON PARK, Baseball Card Show, American Legion Hall, 730 Willis Ave. (Lower Level) A:Free, 10am-4pm, Info-Paul 516-289-7398

FEB 16, NY, BALDWIN, Tuesday Nite Comic Show, Elks Lodge, 1162 Atlantic Ave., T:25 A:$1, 6pm-10pm, Info-516-766-7847

FEB 19, NY, GARDEN CITY PARK, Friday Nite Comic Show, VFW 2163 Jericho Tpke., T:25 A:$1, 6pm-10pm, 516-766-7847

FEB 20, NY, GREENPOINT, Homerun Presents Baseball Card & Comic Show, St. Mary of the Snow, 410 Graham Ave., 10am-4pm, Richie, 718-386-4426

FEB 20, NY, BROOKLYN, Brooklyn's Big Saturday Show, Our Lady of Grace School, 430 Ave. W. at East 3rd St., T:40 (8 foot) F:$35 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

FEB 20, NY, LYNBROOK, Monthly Baseball Card & Comic Book Show, St. Mary's Knight's of Columbus, 78 Hempstead Ave., 1/4 mi. N. of Merrick Rd., Southern State Pkwy to exit #17 (South) bare right at fork, go down 1.7 mi. K of C is on the left, Paul, 516-289-7398

FEB 20, NY, BRONX, Big Hit, Holy Rosary Church, Fr. Winters Hall, Gunhill Rd. & Eastchester Rd., T: 30 Sports Cards (3 Comics) F:$55 (8 Foot) (2@ $95) A:$1.50 (with adv. $1), 10am-5pm, Ray Unger-718-231-2102, Joe McManus-718-882-4842

FEB 21, NY, BAYSHORE, Comic Books, Baseball Cards, Toys, Masonic Temple, 2 Union Blvd., 10am-4pm, A:Free, Free raffle, Paddy Weiss, 516-669-4332

FEB 21, NY, BELLMORE, Baseball Cards Bought & Sold, East Bay Temple, 2569 Merrick Rd., T:28 (8 foot) A:$1, 10am-4pm, Marty Margulis, 516-795-4628

FEB 21, NY, VALLEY STREAM, Valley Stream Sunday Card Show, VFW. 65 east Merrick Rd., T:50 A:$1.50 (under 12 $1, under 6 free) 10am-5pm, Info-516-766-7847

FEB 21, NY, BROOKLYN, Brooklyn's Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 (8 foot) F:$35 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

FEB 21, NY, BROOKLYN, Sports Memorabilia & Comic Book Show, Floyd Bennett American Legion, 5601 Ave. N, T:25 F:$40 A:Free, 9:30am-4pm, Tom Raffaele, 718-241-0480

FEB 25, NY, OCEANSIDE, Monthly Baseball Card & Comic & All Sports Card Show, Sons of Italy-Rock Marciano Lodge, 3015 Long Beach Rd., A:Free, 6pm-10pm, Paul, 516-298-7398

FEB 26, NY, MIDDLETOWN, F&M Baseball Cards, Middletown Howard Johnson's, 551 Rte. 211 East, Take NYS Thruway N to exit 16 Take 17 West to Exit 120, T:23 F:$45 A:Free, 6pm-10pm, Marc Meyer, 914-782-7176

FEB 26, NY, BROOKLYN, Brooklyn's Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. (69st) & 10th Ave., T:45 (8 foot) F:$35 A:Free, 6pm-10pm, Scotty O'Donnell, 718-251-2075

FEB 26-28, NY, LAKE GROVE, The Triple Play Baseball Card, Sports Memorabilia & Comic Book Show, The Smith Haven Mall, Rts. 25 & 347, T:65 F:$175-$250 A:Free, Fri-10am-9pm, Sat-10am-9pm, Sun-11am-6pm, Ferdinand Parascandolo, 718-967-9172

FEB 27, NY, BROOKLYN, Baseball Cards Bought & Sold, Narrows Civic Assoc. Hall, 7907 New Utrecht Ave., T:30 (8 foot) A:Free, 10am-4pm, Marty Margulis, 516-795-4628

FEB 27, NY, BELLMORE, Bellmore Saturday Comic Book Show, Masonic Temple, Corner of Bedford Ave. & Square Pl., between Merrick Rd.& Sunrise Hwy, T:35 A:$1, 9:30-4:30, Info- 516-766-7847

FEB 28, NY, MINEOLA, Mineola Baseball Card & Comic Book Show, Knights of Columbus, 186 Jericho Tpke, (exit 37 LIE) South on Willis Ave., T:35 F:$45, 10am-4pm, Bonnie Flynn, 516-474-8630

MAR 5, NY, BROOKLYN, Brooklyn's Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. (69st) & 10th Ave., T:45 (8 foot) F:$35 A:Free, 6pm-10pm, Scotty O'Donnell, 718-251-2075

MAR 6, NY, BROOKLYN, Brooklyn's Big Saturday Show, Our Lady of Grace School, 430 Ave. W. at East 3rd St., T:40 (8 foot) F:$35 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

MAR 6, NY, BABYLON, Monthly First Saturday Sports Card And Comic Show, A.O.H. Irish Cultural Center (Hibernian Hall), Park Ave off of Deer Park Ave, T:12 (non-sports 12) F:$35 A: FREE, 10am-4pm, Robert J. Regan 516-243-1686

MAR 7, NY, BROOKLYN, Brooklyn's Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 (8 foot) F:$35 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

MAR 6, NY, BROOKLYN, The Bay Bridge Sports Card & Comic Book Show, 7604 4th Ave., T:24 (8') F:$50 A:$1, 10am-4pm, Ferdinand Parascandolo, 718-967-9172 or 718-667-9588

MAR 7, NY, SARASOTA SPRINGS, Comic Show, St Clement's School Gym, 231 Lake Ave, T:30, F:$35, A:$1, 1pm-5pm, Rocco Rosato, 518-584-1429

MAR 7, NY, KINGS PARK, Monthly First Sunday Sports Card And Comic Show, V.F.W. Hall on Indian Head Road in Kings Park, 3 blocks north of railroad tracks on Left side, T: 15 (Non-sports 2), F:$40 A:.50, 10am-4pm, Robert J. Regan, 516-243-1686

MAR 11, NY, DEER PARK, Baseball Card & All Sports & Comic Monthly, Sons of Italy-Constantino Brumidi Lodge, 2075 Deer Park Ave, A: Free, 6pm-10pm, Paul, 516-289-7398

MAR 12, NY, BROOKLYN, Brooklyn's Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. (69st) & 10th Ave., T:45 (8 foot) F:$35 A:Free, 6pm-10pm, Scotty O'Donnell, 718-251-2075

MAR 12, NY, MIDDLETOWN, F&M Baseball Cards, Middletown Howard Johnson's, 551 Rte. 211 East, Take NYS Thruway N to exit 16 Take 17 West to exit 120, T:23 F:$45 A:Free, 6pm-10pm, Marc Meyer, 914-782-7176

MAR 13, NY, BROOKLYN, Brooklyn's Big Saturday Show, Our Lady of Grace School, 430 Ave. W. at East 3rd St., T:40 (8 foot) F:$35 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

MAR 13, NY, MANHATTAN, Nostalgia Con & Toys Comics, Days Inn, 440 West 57th St., T:60 F:$60 A:$4, 10am-4pm,

SHOWS AND CONVENTIONS

George Downes, 201-661-3358

NORTH CAROLINA

FEB 27, NC, GREENSBORO, Reality Comic Book Convention, Howard Johnsons Coloseum, I-40 exit 217B at 3030 High Point Rd., 10am-4pm, For info- 301791-8159

FEB 28, NC, RALEIGH, Reality Comic Book Convention, Holiday Inn North, 2815 Capital Blvd., 10am-4pm, For info-301-791-8159

NORTH DAKOTA

FEB 20-21, ND, FARGO, Lantern News Baseball Card and Comic Book Shows, Holiday Inn at 13th Ave. S and Interstate 29, T: 42 F:$55, Sat-10am-5pm, Sun-10am-4:30pm, Kevin J. Bergson, 701-235-2562

MAR 6-7, ND, BISMARK, Lantern News Baseball Card and Comic Book Show, The Radisson Inn, 800 S. 3rd St., across from the Kirkwood Mall, T:35 F:$50 Sat-9am-5pm, Sun-10am-4:30pm, Kevin J. Bergson, 701-235-2562

OHIO

FEB 6-7, OH, AKRON, Akron-Canton Comic Con, Tadmor Hall, 3000 Krebs Dr.,I-77 at exit 120, T: 70 6" F: $100 A: $5 daily, $8 for both days, (6 and under free), Sat 11am-6pm, Sun 10am-4pm, Jeff Harper, 216-499-6056 FEB 7, OH, CANTON, Parke Hotel-4343 Everhard Rd. T:35 F:$60 A:$4, 10am-4pm, Jubilee Ent. 301-292-4587

FEB 13, OH, CHESTERLAND, Nostalgia Promotions, Wickliffe Quality Inn, Interstate 90 at Bishop Rd., T:40 F:$35 A:$2 (under 12 free), 10am-6pm, Mary Freeman, 216-834-1416

FEB 13, OH, CINCINNATI, Holiday Inn, I-275 Exit 46, Rt. 342, T:35 F:A:$4, 10am-4pm, Jubilee Ent. 301-292-4587

FEB 13-14, OH, CLEVELAND, Sports Card & Comic Book Show, Tri-City Senior Center, 16699 Bagley Rd., T:40 F:$60 A:Free,10am-5pm, Don Kaye, 216-243-5748

FEB 20, OH, DAYTON, Reality Comic Book Convention, Ramada Inn Airport, 76 Industrial Hwy., 10am-4pm, For info-301-791-8159

FEB 20-21, OH, MENTOR, Sportscards & Racing Memorabilia, Comic Books & Non-Sport Card Show, T:45 F:$55 for weekend ($35 for 1 day) A:$1, Sat. 10am-5pm, Sun. 10am-4pm, Irene Pike, 216-255-5179

FEB 21, OH, ELYRIA, Monthly Sportscard & Comic Book Show, Elyria Holiday Inn, Tpke exit 8, Rte. 57, (Next to Midway Mall), T;27 F:$25 A:Free, 10am-4pm, Luke Meade, 419-433-3431

FEB 21, OH, DAYTON, Jubilee Enterprises, Holiday Inn, (Dayton Mall), Int. 75 exit 44 Rt. 725, T:40 F:$60 A:$4, 10am-4pm, For Info -301-292-4587

FEB 24, OH, CLEVELAND, Sports Card & Comic Book Show, Tri-City Senior Center, 16699 Bagley Rd., T:25 F:$30 A:Free, 6pm-9pm, Don Kaye, 216-243-5748

FEB 27, OH, CANTON, Comics, Card & Collectibles Convention, Canton YMCA, 402 2nd St. N.W., T:30-35 F:$35 (2@ $50) A:Free, 10am-5pm, Douglas Saunders, 216-456-7141 ext. 231

FEB 28, OH, SANDUSKY, Monthly Sportscard & Comic Book Show, Sandusky Sheraton Inn, Rte. 250, (Next to Sandusky Mall), T:40 F:$25 A:Free, 10am-4pm, Luke Meade, 419-433-3431

FEB 28, OH, COLUMBUS, Reality Comic Book Convention, SheratonInn, 2124 South Hamilton Rd., 10am-4pm, For info-301-791-8159

MAR 6, OH, AKRON, Holiday Inn, 4073 Medina Rd, I-77 & Rt.18, T:35 F:$45, Jubilee Enterprises, 301-292-4587

MAR 6, OH, CHESTERLAND, Nostalgia Promotions, Wickliffe Quality Inn, Interstate 90 at Bishop Rd., T:40 F:$35 A:$2 (under 12 free), 10am-6pm, Mary Freeman, 216-834-1416

MAR 7, OH, COLUMBUS, Holiday Inn (East), I-70 & Hamilton Rd, T:52 F:$60, Jubilee Enterprises, 301-292-4587

MAR 14, OH, ST. CLAIRSVILLE, Ohio Valley Comic Book & Non-Sport Card Conv., Eagle's Hall, National Hall, I-70 at Exit 218, T:30 F:$35 A:$2, 10am-4pm, Jeff Harper 216-499-6056

OREGON

FEB 21, OR, PORTLAND, Portland Comic Book Book Show #34, Memorial coliseum, 1401 N. Wheeler, T:100 F:$70 A:$2, 10am-5pm, Second Genesis, 503-788-1031

MAR 7, OR, EUGENE, Eugene Comic Book Show #9, Lane County Fairgrounds, 796 W. 13th, T:50 F:$45 A:$2, 10:30am-5pm, Nostalgia Collectables, 503-484-9202

PENNSYLVANIA

FEB 6, PA, MONROEVILLE, Howard Johnson's, 2750 Mosside Blvd. Rt. 22, T:35 F:$60 A:$4, 10am-4pm, Jubilee Ent. 301-292-4587

FEB 13, PA, LANGHORNE, Sheraton Bocks County II - Baseball Cards & Comics, 400 Oxford Valley Road, across from Oxford Valley Mall & Sesame Place, T:50 (6 Foot) F:$40 (2@ $75) A:$1, 10am-4pm, Greg Petrino - 215-968-8577 or Eric Poppel - 215-355-3926

FEB 20, PA, WILLOW GROVE, Serendipity Comic Book Show, G. Washington Lodge, Rte 611 & PA Tpke exit 27, A:$3, 11am-4:30pm, Bob Horn, 410-398-6685

FEB 21, PA, GREATER PHILADELPHIA, Serendipity Comic Book Show, Holiday Inn at King of Prussia Mall, A:$3, 11am-4:30pm, Bob Horn, 410-398-6685

FEB 27, PA, PITTSBURGH, Reality Comic Book Convention, Greentree Marriott, 101 Marriott Dr., 10am-4pm, For info-301-791-8159

MAR 6, PA, HARRISBURG, Reality Comic Book Convention, Best Western, I-83 exit 18A, 10am-4pm, For info- 301-791-8159

RHODE ISLAND

FEB 7, RI, WARWICK, J.A.S. Promotions Collectibles Show, Howard Johnsons Lodge, 20 Jefferson Blvd., (exit 15 off 95) T:58 F:$40 A:$1, Jonathan Scungio, 401-944-8334

MAR 14, RI, PROVIDENCE, Pro-Con, Holiday Inn-Downtown Providence, Atwells Ave. at I-95, T:60 (30 non-sports) F:$40 A:$1.50, 10am-4pm, Bob Anatone, 401-724-0870

SOUTH CAROLINA

MAR 7, SC, COLUMBIA, Reality Convention, Quality Inn, I-20 exit 65 at Broad River Rd., 10am-4pm, Info-301-791-8159

TENNESSEE

FEB 6-7, TN, NASHVILLE, Ramada Inn-Opry Land, 2401 Music Valley Drive F:$50, A:$2 Sat. 9am-5pm, Sun. 9am-4pm, Dana Pinkard 706-234-8210

TEXAS

FEB 14, TX, SAN ANTONIO, Comics & Card Show, Wyndham Hotel, I-10 at Wurzback, T:30 (10 non-sport) F:$55 A:$1, 10am-5pm, R&R Promotions, 713-449-8511

FEB 14, TX, DALLAS, Rookies Card and Comic Show, Marriott Hotel, 7750 LBJ Freeway at Coit Rd, T:40 F:$50 (2@ $90) A:$1, 9am-4pm, W.L. Henderson, 214-840-3670

FEB 14, TX, DALLAS, Dallas Fantasy Fairs, Parkway Hilton, 4801 I-635 at Dallas Pkwy exit, T:45 F:$55 island, $60 wall A:$2, Larry Lankford, 214-350-4305

FEB 21, TX, SAN ANTONIO, Sport Card & Comic Show, Wyndham Hotel, I-10 & Wurzbach Rd., T:35 (12 non-sport) F:$50 A:$1 (under 10 free), 10am-5pm, Ralph / A. Willis, 210-431-0737

MAR 4-6, TX, DALLAS, Dallas Fantasy Fairs, Sheraton Park Central Hotel, I-635 at Coit Rd., T:150 F:$120 island $140 wall, Larry Lankford, 214-350-4305

VIRGINIA

FEB 6,7, VA, VIRGINIA BEACH, Great American XVIII, Great American Outlet Mall, 3750 Virginia Beach Blvd., T:60 (15 non-sports) F:$55 (2@ $105, 3@ $150) A:Free, Sat-10am-7pm, Sun-11am-5pm, Robert D. Earhart Jr., 804-474-0434

FEB 19-21, VA, NEWPORT NEWS, Merlin Con-2, Patrick Henry Mall, Jefferson Ave., T:75 F:$100(single 8 foot) $75(multiple) Fri-Sat 10am-9pm, Sun. 12pm-5:30pm, Tom Morey, 804-857-0130.

FEB 21, VA, RICHMOND, Reality Comic Book Convention, Holiday Inn Crossroads, I-64 exit 185B at 2000 Staples Mill Rd., 10am-4pm, For info - 301-791-8159

FEB 21, VA, RICHMOND, Jubilee Enterprises, Holiday Inn, (Fanny's 6531 W. Broad St.) T:30 F:$60 A:$4, 10am-4pm, For info-301-292-4587

MAR 7, VA, VIRGINIA BEACH, Jubilee Enterprises, Pavilion Convention Center, 1000 19th St., T:25 F:$60, Info-301-292-4587

MAR 14, VA, ARLINGTON, Jubilee Enterprises, Howard Hohnson's, 2650 Jefferson Davis Hwy. (Rt 1), T:62 F:$65, Info-301-292-4587

MAR 14, VA, TYSON'S CORNER, Reality Conventions, Mariott, 8028 Leesberg Pike, 10am-4pm, Info-301-791-8159

MAR 14, VA, TYSON'S CORNER, Serendipity Comic Book Show, Westpark Hotel, 8401 Westpark Dr., A:$3, 11am-4:30pm, Bob Horn, 410-398-6685

MAR 14, VA, NORFOLK, All Heroes comic Book Show, Lake Wright Quality Inn (Just off I-64) Northampton Blvd., T:35 F:$40 (2@ $75), 10am-5pm, Joe Morano, 804-486-7191

WISCONSIN

FEB 28, WI, MILWAUKEE, Fantasticon 8, Sheraton-Mayfair Hotel, 3368 N., 51st Blvd., Special Guest: Deanna Lund (from "Land of the Giants") ☆

ATTENTION SHOW PROMOTERS

Having a Comic Book show? Convention listings in the Wizard Show Calendar are free.

Send us:

Name of the show, Date and Hours, City,State & Address, # of tables & Prices, Admission charge, Contact Name and Telephone Number.

Send To:

Wizard Show Calendar

100 Red Schoolhouse Rd.

Bldg. B-1

Chestnut Ridge, NY 10977

Or Fax:

(914) 426-6071

For certainty of placement, send information 6 weeks prior to month of show. If possible, do not leave out any information. Shows missing Date,City or State information will not be listed. *Do not send flyers.* Ad rates available upon request. *PLEASE PRINT CLEARLY.*

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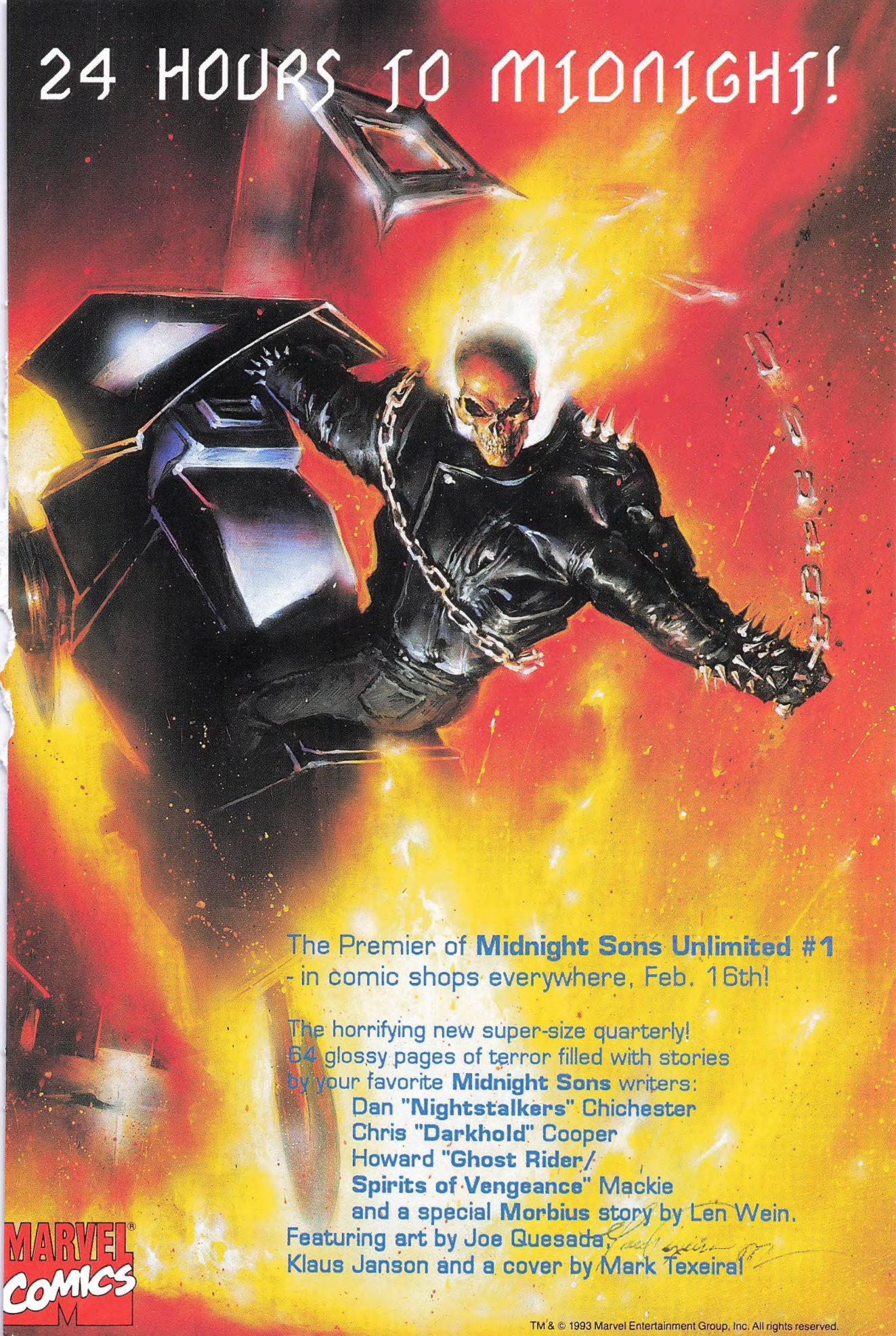
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